

The Inland and American

PRINTER AND LITHOGRAPHER

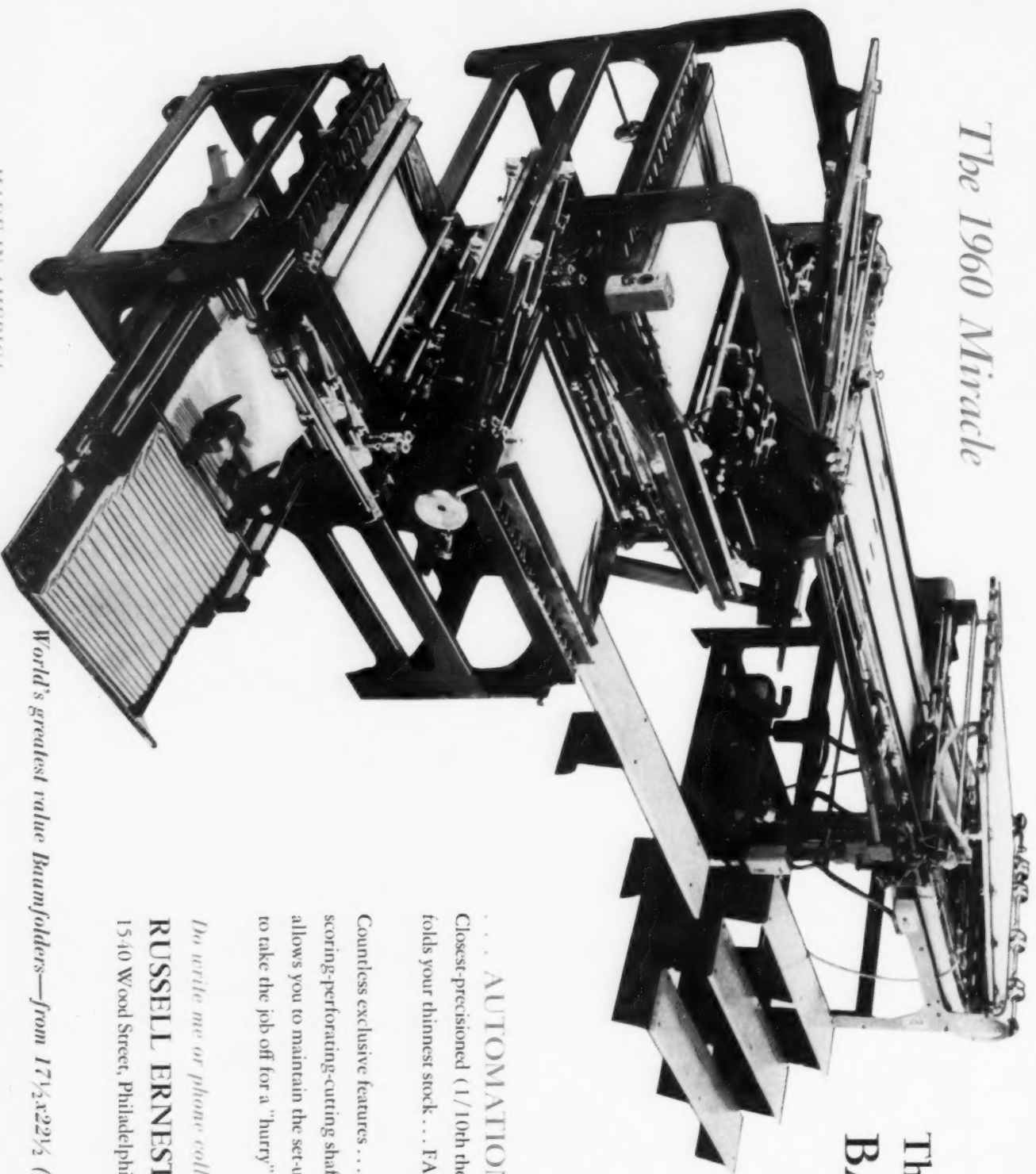
November 1960

- ◆ Better Budgetary Planning and Control Needed
- Service Combines Graphic Arts Functions
- How to Deep-Etch and Copperize Aluminum Plates
- Suppose Fire Strikes Your Plant Tonight
- Estimating Series for Small Printers
- Poor Public Relations Almost Lost Job for Us
- Shadow Design Types Making Comeback

*The Leading
Publication
in
the World
of
Offset-Letterpress
Printing*

*Founded
in 1883
as
The Inland Printer*

The 1960 Miracle



The New 44x58 ... 72 BAUMFOLDER

Also in 36x48 and 39x52

New high-profit VERSATILITY

Turns a big single press-sheet
into *MULTIPLE-UP* 8 pages,
12, 16, 20, 24, 32 or 48 pages.
Truly it brings you ...

... AUTOMATION AT ITS PEAK!

Closest-precisioned (1/10th the thickness of a human hair) ...
folds your thinnest stock ... FAST.

Countless exclusive features ... for instance, 2 sets of
scoring-perforating-cutting shafts, in different positions,
allows you to maintain the set-up on a large run when you have
to take the job off for a "hurry" job.

Do write me or phone collect (t.O. 8-4170). Thanks!

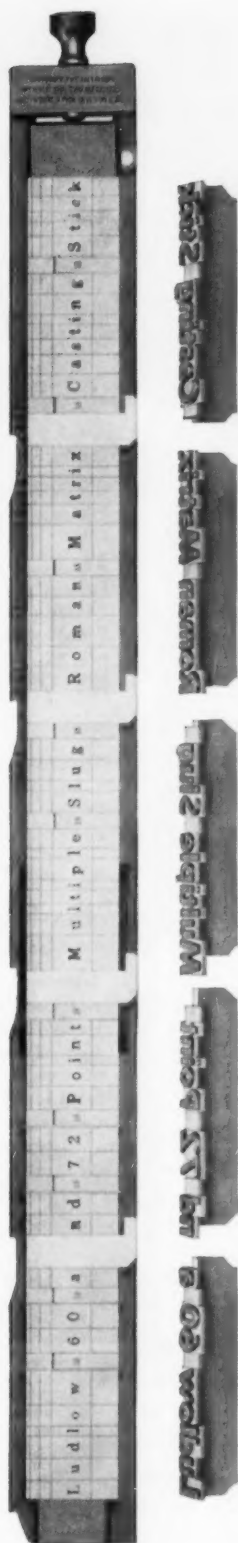
RUSSELL ERNEST BAUM, Inc.

1540 Wood Street, Philadelphia 6, Pennsylvania

MADE IN AMERICA

World's greatest value Baumfolders—from 17½x22½ (\$736); 20x26; 22x28; 26x40; 31x46

Long Lines LUDLOW-SET with a single justification



Showing a Ludlow stick with a line of matrices ready for casting the sluglines directly at side. Notice the ready spacing of the line, the division quads, and the "overhangs" which fit perfectly into adjoining recesses.

Here is another economy feature of Ludlow operation which not only cuts costs but improves the quality of the composition. Long lines up to 112½ picas are readily assembled and spaced out in one stick, with only a single justification, even though the resultant line is cast in several sections.

The line of Ludlow matrices is assembled in the long stick, and the entire line is then spaced out as usual without regard to the length of the individual slug. Division quads are then inserted at the marks on the stick which indicate slug lengths. All that is then necessary is to tighten the stick knob before making a cast.

When the slugline is cast, it is delivered in unit slug sections. If a character happens to overhang the end of one slug, it fits into a recess automatically cast on the next slug to support that overhang.

Ludlow flexibility enables the compositor to choose the right stick for the length of line required—a short stick for a short line and a longer stick for a longer line—and all with a single justification. No unnecessary sawing or fitting with Ludlow. Sticks in lengths of 22½, 45, 67½, 90, and 112½ picas are available—or other length sticks to fit your needs.

LUDLOW TYPOGRAPH COMPANY

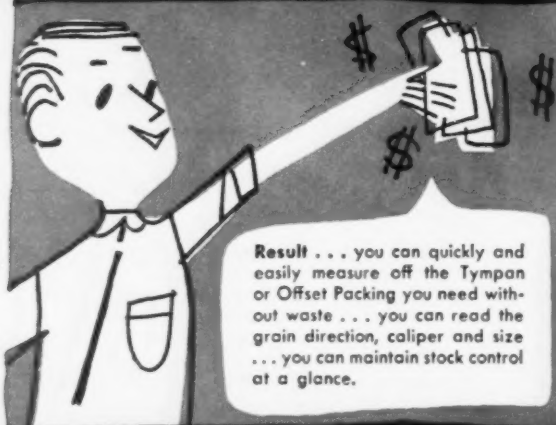
2032 Clybourn Avenue
Set in members of the Ludlow Radiant family

Chicago 14, Illinois

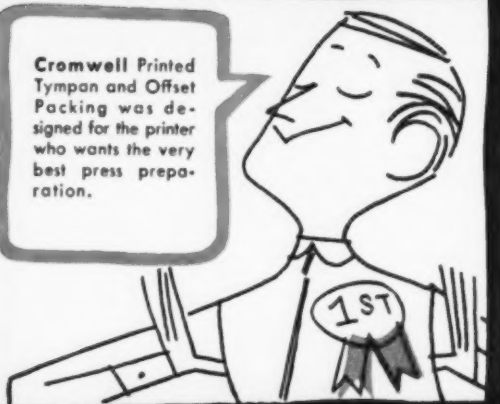
How Cromwell

Printed Tympan and
Offset Packing
can speed your
Press Preparation

Every sheet and roll has a printed guide-line and caliper number. Each arrow is exactly 10 inches vertically from the point of any arrow to any other and exactly 20 inches horizontally. Every sheet or roll clearly shows the caliper



Cromwell Printed Tympan and Offset Packing was designed for the printer who wants the very best press preparation.



Of course, there's no doubt about famous Cromwell quality. It's tough, it resists oil, humidity and temperature changes, moisture and cleaning solvents—and each sheet is absolutely uniform. Available in sheets or rolls to your specifications.



Cromwell Offset Packing, treated to prevent slip, stops unnecessary new make-ready. Reduces downtime.



The best run for your money—
unconditionally guaranteed

**CROMWELL
PAPER COMPANY**

180 N. WABASH AVENUE
CHICAGO 1, ILLINOIS

Dept. F-11

I'd like to test Cromwell Printed () Tympan () Offset Packing.
(check one). Send free sample.

Name _____

Company _____

Address _____

City _____ State _____

press size and make _____

sheet size desired _____ caliper _____

THE INLAND AND AMERICAN

PRINTER and LITHOGRAPHER



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

NOVEMBER 1960

Volume 146 Number 2

The Inland and American Printer and Lithographer is published monthly by Maclean-Hunter Publishing Corp., 79 W. Monroe St., Chicago 3, Ill. P. D. Allen, President.

WAYNE V. HARSHA, Editor

J. L. Frazier, Consulting Editor

L. H. Allen, Eastern Editor

Henry B. Ryan, Assistant Editor

Carl Finette, Art Director

Peggy E. Tillander, Editorial Assistant

MANUSCRIPTS

The Inland and American Printer and Lithographer will accept manuscripts, photographs, drawings, etc., courteous attention and normal care but will not be responsible for any unsolicited material. All contributors should keep duplicate copies.

JOSEPH J. O'NEILL, Manager

Cecil Hancock, Production Manager

R. C. Lukens, Circulation Manager

M. M. Gross, Sub. Sales Manager

Eastern Advertising:

William H. Thern—Allen M. Browne

341 Madison Ave., New York 17

Phone: OR 9-8266

Midwest Advertising:

Harry H. Yocher

79 West Monroe St., Chicago 3

Phone: RA 6-2802

Pacific Advertising:

Don Harway & Assoc.

1709 West 8th St., Los Angeles 17

Phone: HU 3-5141

Great Britain: Maclean-Hunter, Limited

Trinidad House, 28/30 Old Burlington St.,

London W1, England

Phone: Regent 7941

SUBSCRIPTION RATES

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 50 cents. For Canada: one year, \$5.50; two years, \$9; three years, \$11; single copy, 55 cents. (Canadian funds should be sent to The Inland and American Printer and Lithographer, Terminal A, P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$11; three years, \$15. Foreign: one year, \$10; three years, \$20.

Printed in U.S.A. Copyright Maclean-Hunter Publishing Corp. 1960.

Second-class postage paid at Chicago, Ill. and at additional offices.



LEADING ARTICLES

Your Plant May Need Budgetary Planning and Control 51

Greatest weakness of management today is its failure to forecast or plan adequately. Here are sound suggestions you can use

Poor Public Relations Almost Cost Us \$100,000 Job 54

Our failure to publicize our equipment and creative talents nearly lost us a big order—with plenty of good repeat business, too

PIA Convention and Exhibit Draw 1,200 to Washington 56

Delegates elect Francis N. Ehrenberg of New York City president; 1961 meetings are scheduled for Pittsburgh week of Oct. 8-13

Minneapolis Service Combines Graphic Arts Functions 58

Rel Graphic Arts Services provides high-grade printing economically by performing each production phase from first to last steps

How to Deep-Etch and Copperize Aluminum Plates 60

Etching time and depth have been reduced in most shops; copperizing improves an offset plate but only if it is well made to start

Estimating for Small Printers and Lithographers 63

Some estimators can get only 14 or 15 pieces out of a sheet, but our readers can show author of our series how to get 16 pieces out

Suppose Disastrous Fire Strikes Your Plant Tonight 64

In four years fire struck 6,000 printing plants and caused \$18-million loss. Do your employees know how to combat this deadly enemy?

Innovations Provide Highest Quality Newsprint Work 76

Perry Printing Process Co., Ocala, Fla., runs newsprint periodicals, uses vacuum sheet cleaner to remove paper dust and cuttings

Shadow Design Type Faces Are Making Comeback 78

Many elaborate faces were eliminated at 19th century's end, but new photolettering systems have stimulated revival of fancy designs

For contents of previous issues consult the Industrial Arts Index in your library

REGULAR FEATURES

Books for the Printer	82	People in the News	119
Composing Room	78	Pointers for Printers	77
Convention Calendar	112	Pressroom	76
Graphic Arts in Washington	116	Promotion File	74
Last Word	134	Proofroom	83
Letters to Editor	4	Salesmen's Clinic	69
Month's News	93	Slugging Problems	79
New Equipment	84	Specialty Printer	80
New Literature	123	Specimen Review	70
Newsletter	45	Typographic Scoreboard	59

**BIG Performance
BIGGER Selection
BIGGEST Savings**



the "telescopic"

- Lifting heights from 72 to 160 inches
- Synchronized 12-volt heavy duty system

\$699
complete

Model No. 9972T



the "counterweighter"

- Featuring direct pallet approach
- Telescopic, with lifting heights from 54 to 110 inches

\$845⁵⁰
complete

Model No. 200-34



the "yardmaster"

- Telescopic, for entry-exit ease
- Lifting heights from 64-160 inches

\$875
complete

Model No. 2964

write for quotations for special applications

On Model 2964: Drum Attachment not included.

80 other proven models

BIG JOE
MANUFACTURING COMPANY
COLONY DRIVE
WISCONSIN DELLS, WISCONSIN

LETTERS TO THE EDITOR

Grandma's Patchwork Quilts Were Tough Problem in Cut-Outs, Too

My Pennsylvania-Dutch grandmother would have screamed had she read the article on Page 69 of the September issue of *PRINTER AND LITHOGRAPHER*. Grandmother Harding spent one day a week for some 50 to 60 years making patchwork quilts at the First Christian Church. During this period, she learned how to get the last quarter of an inch out of the piece of material and apparently some of it rubbed off on me.

Mr. Binford's hypothetical printer could have gotten 16 envelope stuffers out of his 17x22-inch sheet rather than the 15 of which he was so proud. I am enclosing a sketch showing how this is done and how the printer could have eked out an additional small amount of profit. Incidentally, these can still be trimmed out of the sheet and I have marked in red pencil the sequence as far as the first two cuts are concerned.—R. J. Niederhauser, Harris-Seybold Co., Cleveland 5.

(Editor's note: Mr. Niederhauser's letter was not the only one calling our attention to the fact that it is possible to cut 16 envelope stuffers out of 17x22 sheet instead of 15 as figured by M. D. Binford in his article. Mr. Binford considers himself duly chastised; see page 63 this issue.)

New York Employing Printers Likes IAPL As Communications Channel

Enclosed is a copy of our association's 95th anniversary report which I hope you will find of interest.

Much that we do in the New York Employing Printers Association depends for its success on the effectiveness of our communications with individual firms in the industry and with the industry's customers and suppliers. Your publication provides an important channel of communications with the industry and we are grateful for the co-operation and assistance you have given us.

We hope to merit your continued confidence and co-operation as we begin our 96th year.—Paul M. O'Brien, New York Employing Printers Association, Inc., New York 1.

Dept. of Further Amplification: Omitted Phrase Changes Meaning

As type director of an ad agency which takes pride in its fine typographic styling I find it very gratifying that your magazine contributes so much toward raising the standards of typographic design and workmanship in this country.

The "Rules for Mixing Type Faces" on page 56 of your August issue were of special interest to me since I happen to be the author of them. They first appeared in conjunction with an article on type mixing in the September-October issue of *Type Talks* in 1957. Subsequently, they were reprinted in the February, 1958, issue of

Advertising Requirements and in the December, 1959, issue of *Share Your Knowledge Review*.

In this last publication a serious error crept in which you unfortunately copied. I should very much appreciate your making a correction to this effect: Rule #12 should read: "Don't take for granted that all faces by the same designer go well together." If one omits "Don't take for granted . . ." as you did, the meaning of the rule is immediately reversed. It is—to give you a specific example—a mistake to assume that a Goudy Modern headline goes well with Kennerly body copy, simply because the two type faces were designed by one man.—Klaus F. Schmidt, Doyle, Dane, Bernbach, Inc., New York 36.

He Writes "Good Morning" to All, Even Though Mail Read in P.M.

Good Morning, Mr. Harsha,

Your wife may write "Dear Wayne" but not me. I threw out half of what I was taught in high school about proper letter-writing. (See "Last Word" for September, page 152.) I've been told that "Good Morning" is not appropriate in the afternoon—but where is there a "Mr. Big" who reads mail in the afternoon? He does it all in the morning—so why not "Good Morning"? The only company using that is Kalmbach Publishing Co. in Milwaukee (that I know of).

In writing to friends and close acquaintances, I go still further off the beam and say "Hi."

And in closing, I use no more versions of "Very truly yours" but simply "Cordially."—James H. Crimmins, 5 Bonnie Drive, Exeter, N.H.


(Editor's note: We know many persons who get mail in the afternoon and read it then. We do; in fact, we get mail deliveries three times a day. What now, Mr. Crimmins?)

Did Moxon Copy Caxton's Letter or Didn't He? Resemblance Strange

Two of the important books in my typographical library are: *The Book* by Douglas C. McMurtrie, and the recently published *Mechanic Exercises of Joseph Moxon*.

On page 386 of *Mechanic Exercises* is a reproduction of Moxon's Black Letter. The lower case *w* made me think of the printer's mark of William Caxton. Look on page 295 of *The Book* (1937 ed.) and you will see the first character in Caxton's mark is almost identical to the Moxon lower case *w* when inverted. Maybe this will be of interest to some Caxtonites. I'm not saying Moxon copied Caxton's character for a *w*, but the resemblance is striking. Inverted or not, the Caxton character is assumed by some to be a *w*.—Richard E. Huss, 15 Meadia Ave., Lancaster, Pa.

COVER DESIGN this month is by LeRoy Barfuss of Houston, Tex.



Another way MGD helps you...

Plan Now For Growth! Miehle Unit Construction Protects Your Investment As Your Business Expands

You expect your business to grow, so why not anticipate future expansion requirements as early as possible. Plan *now* for future needs.

For example, why dispose of a two-color press to buy a five color, when you can save money by simply adding three modern printing units to your present press. Here's where Miehle's true Add-A-Unit Construction really pays off in growth flexibility and long term operating economy.

Or suppose you install a four-color Miehle 54/77 Offset now, but the nature of your work later changes to call for two two-color presses. You'll be able to remove two units from the four, add a new feeder and

delivery, and you'll have your two two-colors.

New Miehle models are engineered to provide for *your* growth. The new 54/77 and 43/60 units can be added to the hundreds of Miehle 76's and 61's now in the field. The story's the same for both offset and letterpress...and you can even combine both processes in one press!

Others claim this flexibility...but Miehle Unit Construction has been *proved* in plant after plant.

THE MIEHLE COMPANY

Division of Miehle-Goss-Dexter, Inc.

Chicago 8, Illinois



It doesn't add up... he should have used

PERFECTION.

**Flat
Gummed Paper**



PERFECTION — a Quality Gummed Paper you can Always depend on!

Increased production and meeting schedules is easier when you use PERFECTION®. Expanding research and quality control means faster make-ready and profitable runs. Specify PERFECTION® on your next job. All grades, finishes and colors available from authorized merchants' stocks.

and our newest

Curlproof

GUMMED LABEL PAPER

Developed by a new process, the gumming is not adversely affected by extremes of temperature or humidity. Curl is eliminated. Ask for our Sample Book which gives all the facts, grades and sizes.

Complete List of Distributors may be found in Walden's "Paper Catalog"

LITHO, PROCESS and CAST COATED,
ENGLISH FINISH, PLATED COLORS,
SUPER CALENDERED, COLORED MEDIUMS
LAB-DEVELOPED GRADES FOR
SPECIFIC REQUIREMENTS



**PAPER
MANUFACTURERS
COMPANY**

PHILADELPHIA 15, PENNSYLVANIA

Sales Representatives: ATLANTA • CHICAGO • CLEVELAND
DALLAS • KANSAS CITY • LOS ANGELES • NEW ENGLAND
NEW YORK • SAN FRANCISCO • SYRACUSE

209 G

More type in less time at lower cost . . . with FAIRCHILD TELETYPESETTER®



QUESTION: CAN TELETYPESETTER SAVE MONEY IN A COMMERCIAL SHOP?

ANSWER: Yes. If you set type for text books, trade books, magazines, business directories and guides, telephone directories, mailing lists, annual reports, catalogs, legal briefs, labels and imprints, a Teletypesetter system saves you up to 40% or more on composition costs.

Q: How does TTS® save money?

A. Operated manually, any linecaster seldom exceeds 3000 ems per hour. Equipped with TTS, a linecaster automatically and continuously runs at its maximum rated speed—about 7000 to 8000 ems per hour on standard machines or 10,000 to 14,000 ems per hour on high-speed machines. Peaks and valleys of stop-and-go manual operation are eliminated by substituting the steady, continuous production obtained only through automatic operation.

Q: How does TTS operate a linecasting machine?

A. With perforated tape which runs through the TTS Operating Unit attached below the linecasting machine keyboard. It doesn't interfere with manual operation.

Q: Is TTS equipment easy to maintain?

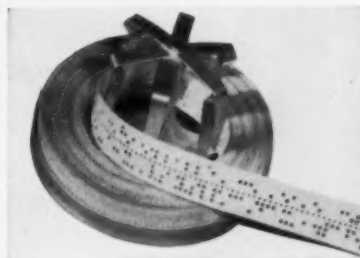
A. Yes. All TTS equipment is mechanical, and easily maintained by your shop personnel.

Q: How is TTS tape prepared?

A. Any good touch typist can punch tape on the TTS Perforator, which has a typewriter-like keyboard. An experienced operator will average 7500 to 14,000 ems per hour. Every letter, character, and linecasting machine function is recorded by



TTS Multiface Perforator



TTS Tape



TTS Operating Unit

perforations in the tape. There are no waits . . . no mechanical interruptions to slow down the operator. Tape can be stored and used again, saving metal inventory.

Q: How about type faces and point sizes?

A. The TTS Multiface Perforator will handle any type face or point size. TTS casts automatically from 5½ to 14 point, in any line length up to 30 picas. You can easily set run-arounds and tabular matter.

Q: What about details, and more information?

A. We'll be happy to send you a 24-page descriptive booklet. Mail the coupon below — today!

FAIRCHILD GRAPHIC EQUIPMENT
Division of Fairchild Camera and Instrument Corp.
TELETYPESETTER
District Offices: Eastchester, N. Y.; Atlanta, Ga.;
Chicago, Ill.; Los Angeles, Calif.; Toronto, Ont.

Fairchild Graphic Equipment, Dept. FGE 26
Fairchild Drive, Plainview, Long Island, N. Y.

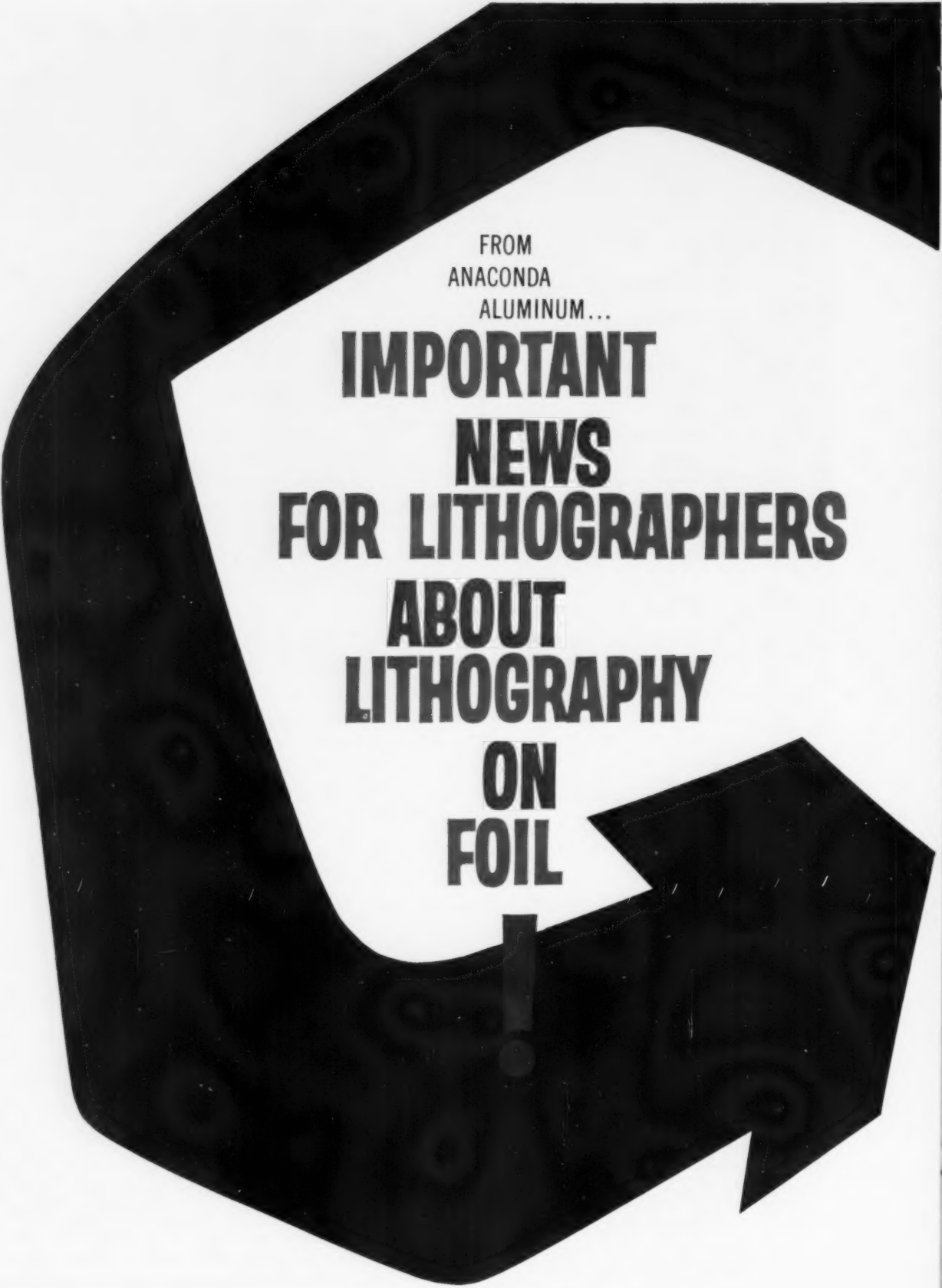
Please send me "More Type in Less Time."

Name _____

Company _____

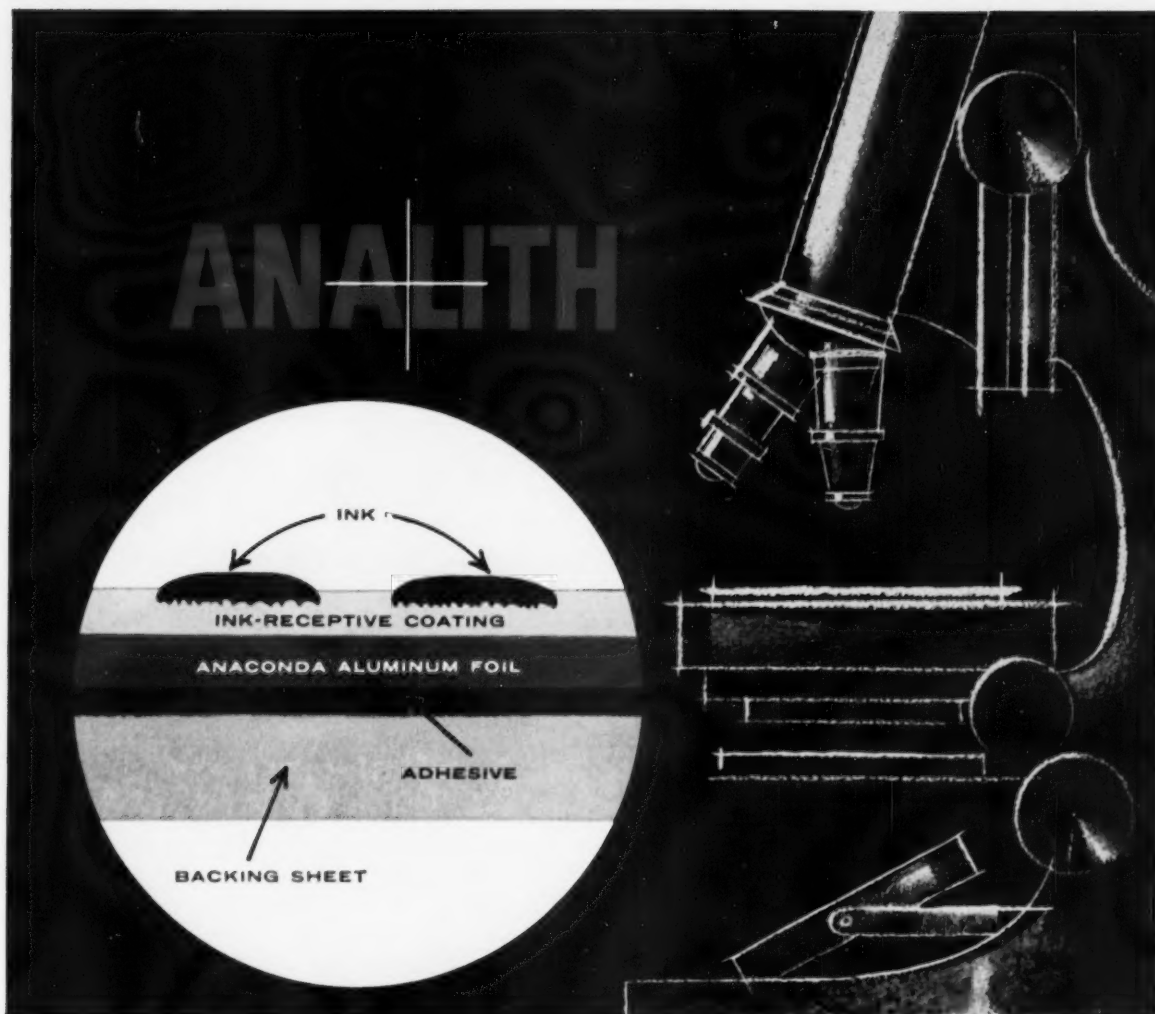
Street _____

City _____ Zone _____ State _____



FROM
ANACONDA
ALUMINUM...

**IMPORTANT
NEWS
FOR LITHOGRAPHERS
ABOUT
LITHOGRAPHY
ON
FOIL**



ANALITH pre-coated foil stock is custom-produced by Anaconda Aluminum to make your foil lithography more profitable!

This representation of a magnified cross-section clearly shows why ANALITH pre-coated foil stock from Anaconda Aluminum can increase your profits in the expanding foil lithography field.

The ink-receptive coating shown means more trouble-free press runs at profitable press speeds. Actually, all laminated foil stock must have such a coating on which to print. And ANALITH foil stock comes to you pre-coated to meet your job requirements, ready for your press—all a part of Anaconda Aluminum's custom-production of your order.

Custom-production of ANALITH foil stock starts with precision rolling of the foil itself. It continues through lamination to the proper paper backing for the best lithographic reproduction. Then comes the ink-receptive coating. The result? The finest printing surface available for your foil lithography.

When you buy foil for packaging or lithography, remember . . .

Every industry has one member who specializes in customer satisfaction

This custom-production procedure is followed on every single order at Anaconda Aluminum, assuring you more satisfactory, more profitable runs because your order is tailored to your particular job.

ANALITH foil stock, as well as other special pre-coated aluminum foil stocks for other printing processes, is available to you in any form—colored, embossed and laminated to a variety of paper and board stocks. Call your nearby Anaconda Aluminum representative now for full information, or write Anaconda Aluminum Company, Dept. PA-11, P.O. Box 1654, Louisville 1, Kentucky.

©Trademark Anaconda Aluminum Company, Louisville 1, Ky.



ANACONDA ALUMINUM COMPANY • GENERAL OFFICES, LOUISVILLE, KENTUCKY



**TIME
AND TIME
AGAIN**

**you'll get the
envelope order,
too... if you
ask for it!**

It's easy to ask for the envelope order when you plan with U. S. E. Envelopes. There's a style to suit in a size to fit, available through your U. S. E. Envelope Supplier. Ask him for samples—and the many printed U. S. E. selling helps he has for you, free.

United States Envelope Company

General Offices: Springfield 2, Mass. • 14 Divisions Coast to Coast
Helping Printers sell more envelopes profitably to more users



P-66

CITATION...

Printability UNLIMITED*



BRIGHT-WHITE
HIGH-GLOSS
FINISH



A MULTI-PURPOSE "BLUE RIBBON" SHEET FOR PRODUCING
ECONOMICAL, QUALITY IMPRESSIONS WITH STRIKING RESULTS

Few enamel papers can boast such printing versatility as Appleton's all-purpose MASTERFOLD. Here's the **one** sheet that truly serves a **dual-purpose**, for it prints equally well by letterpress or offset. Either way, the resultant quality is one of true fidelity in process color work, and detail sharpness in 150 line halftones. As its name implies, MASTERFOLD can be folded with or against the grain without tearing, cracking or flaking. You also save considerably on inventory with MASTERFOLD, for this dual-purpose sheet eliminates stocking separate enamel grades to meet both letterpress and offset requirements. Important too, all the "Blue Ribbon" functional assets of MASTERFOLD are yours at a moderate price and well within range of the average top quality job. Better write for test sheets today, for press exploitations of your own.

STRIKING
BACKGROUND FOR
PROCESS PRINTING

*IDEAL
FOR OFFSET OR
LETTERPRESS



ANNUAL
REPORTS



TECHNICAL
BULLETINS



PRODUCT
CATALOGS



BROCHURES



CATALOG
INSERTS



THE APPLETON COATED
PAPER COMPANY

appleton • wisconsin

Box IA11

For Dust-Free Printing
of Trouble-Free Labels
specify

Dennison 6656

PermaFlat GUMMED PAPER

*It lies flat under the widest range of shipping
storage and pressroom conditions.*

Freedom from Curl Speeds Handling: With 6656, you can move through your printed label runs at great speeds as fast as when you're printing unprinted paper of the same 60 lb. high-gloss coated grade. That's because there's no noticeable difference in inherent static humidity extremes. Your customers will also appreciate this easy-handling, time-saving feature... and will be glad to pay a little extra to get it.

Surface Smoothness Improves Printing: Curl-Free 6656 has the same printing qualities as the outstanding unprinted grade. Its self-saving surface gives inherent facilities in multicolor letterpress and lithographic work. Your labels will stick as never before. You want the smooth, well-inked,

highly extending surface 6656 has. The fine 6656 surface 6656 printing qualities. 6656 Line One labels can be used in all cases. The 6656 Line One labels can be used in all cases. The 6656 Line One labels can be used in all cases.

Step out with **6656** and go do

DISTRIBUTED BY

**COATED
PermaFlat
... ANOTHER
GREAT NEW
ADVANCE IN
CURL-FREE
GUMMED
PAPER!**



Meet the Star of

**THE
CURL-FREE
LINE**



**Dennison 6656 PermaFlat
COATED GUMMED PAPER**

*It's the 60 lb. high-gloss coated sheet that's...
... as Curl-Free as Ungummed Paper before, during
and after printing... all year 'round*

Printed offset on both sides, the new 3 color specimen sheet is on its way to your nearby fine paper merchant. When you see it, you'll agree that Dennison 6656 PermaFlat Gummed Paper is the finest 60 lb. high gloss coated label sheet ever produced. For dust-free printing of prestige labels by letterpress or offset, it has no equal. Like all other numbers in "THE CURL-FREE LINE", it is as curl-free as ungummed paper before, during and after printing... all year 'round! Seeing's believing!

Dennison

*Helping you compete
more effectively*

MANUFACTURING COMPANY • FRAMINGHAM, MASSACHUSETTS
In Canada: Dennison Manufacturing Co., of Canada, Drummondville, Que.



ROYAL ZENITH PUSH-BUTTON 23", 25", 30" SINGLE COLOR OFFSET PRESSES

EASIER TO RUN: all floor-level operation, no platforms to climb... all controls at arm's length right on the press. Push-button start, stop, reverse and forward jog, variable speedup and slowdown, safe. Duplicate controls at delivery end, too.

Simple feeder settings with all hand-knob controls. No need to clear the feedboard. Vacuum holds stream in position; just pull out faulty sheet and go on with your run.

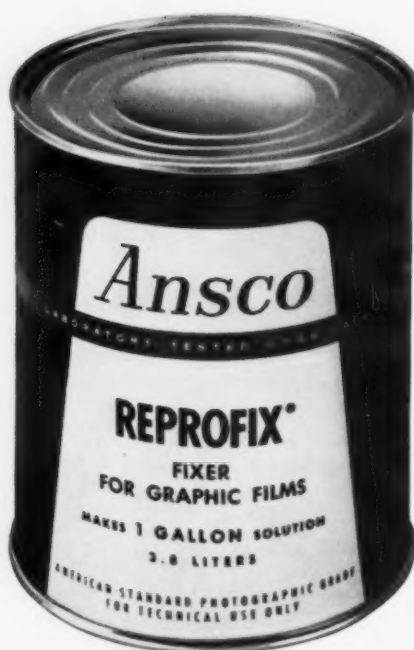
Plus quick, easy plate clamping, fast wash-up with swivel ink fountain.

EASIER TO HANDLE: Men who've run only letterpress equipment handle Royal Zenith presses confidently and easily produce perfect sheets and high output with minimal training.

Send for the whole story—full feature-for-feature comparison of Royal Zenith with all other makes on the market.

ROYAL ZENITH CORPORATION Service and parts nationwide on a 24-hour basis.
180 VARICK STREET, NEW YORK 14, N. Y. ■ LOS ANGELES, CALIFORNIA ■ CHICAGO, ILLINOIS

NEW
AnSCO
Reprofix®



ANOTHER FINE CHEMICAL JOINS THE DISTINGUISHED ANSCO LINE

Here at last is a fixer that offers more in terms of long life and clean-clearing dependability. New AnSCO Reprofix costs no more than conventional acid fixers, but what a difference in performance! Clean working, easy dissolving Reprofix is a must for every critical worker who wants the newest and most dependable in fixers! Available in 1 gal. and 5 gal. units. AnSCO, Binghamton, New York . . . A Division of General Aniline & Film Corp.



AnSCO Reprodol® Developer. The industry's standard for a high density, superbly stable graphic arts developer. When used with AnSCO Reprolith emulsions, maximum density and high contrast are assured.



AnSCO Stay-Flat Solution. A special adhesive preparation which provides a practical and efficient method of supporting film evenly and securely.



AnSCO Stripping Film Cement. A quick drying medium that creates a firm bond between membrane and support material.



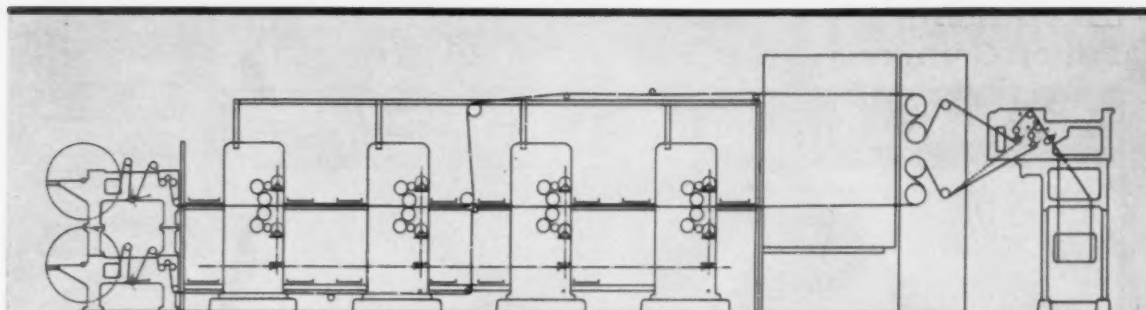
IS THIS SAMPLE BOOK IN YOUR FILE ?

Or is it on your desk, ready for action? If you don't own a copy of this useful book, just call your Hammermill Merchant. Or write directly, on your business letterhead, to Hammermill Paper Company, 1601 East Lake Rd., Erie 6, Pa.



HAMMERMILL

With the ATF 22³/₄ x 35 Publication Press you can handle all these color combinations and signature sizes



		number of webs	colors on each side of web	Number of folded pages			
				Newspaper, maximum page size 17 ¹ / ₂ x 22 ³ / ₄	Tabloid, 11 ³ / ₈ x 13 to 17 ¹ / ₂	Magazine Signature, 6 ¹ / ₂ to 8 ³ / ₄ x 11 ³ / ₈ untrimmed	Magazine Signature, 5-11/16 x 17 ¹ / ₂ untrimmed
1 UNIT		1	1	4	8	16	16
		1	2	4	8	16	16
2 UNITS		2	1	8	16	32	32
		1	3	4	8	16	16
3 UNITS		1	1	8	16	32	32
		1	2	12	24	48*	48
4 UNITS		3	1	12	24	48*	48
		4	1	16	32	-	-

Along with extreme flexibility, this ATF Publication Press gives you special features that spell out high production on a variety of jobs:
newspapers, magazines, catalogs, books.



American Type Founders

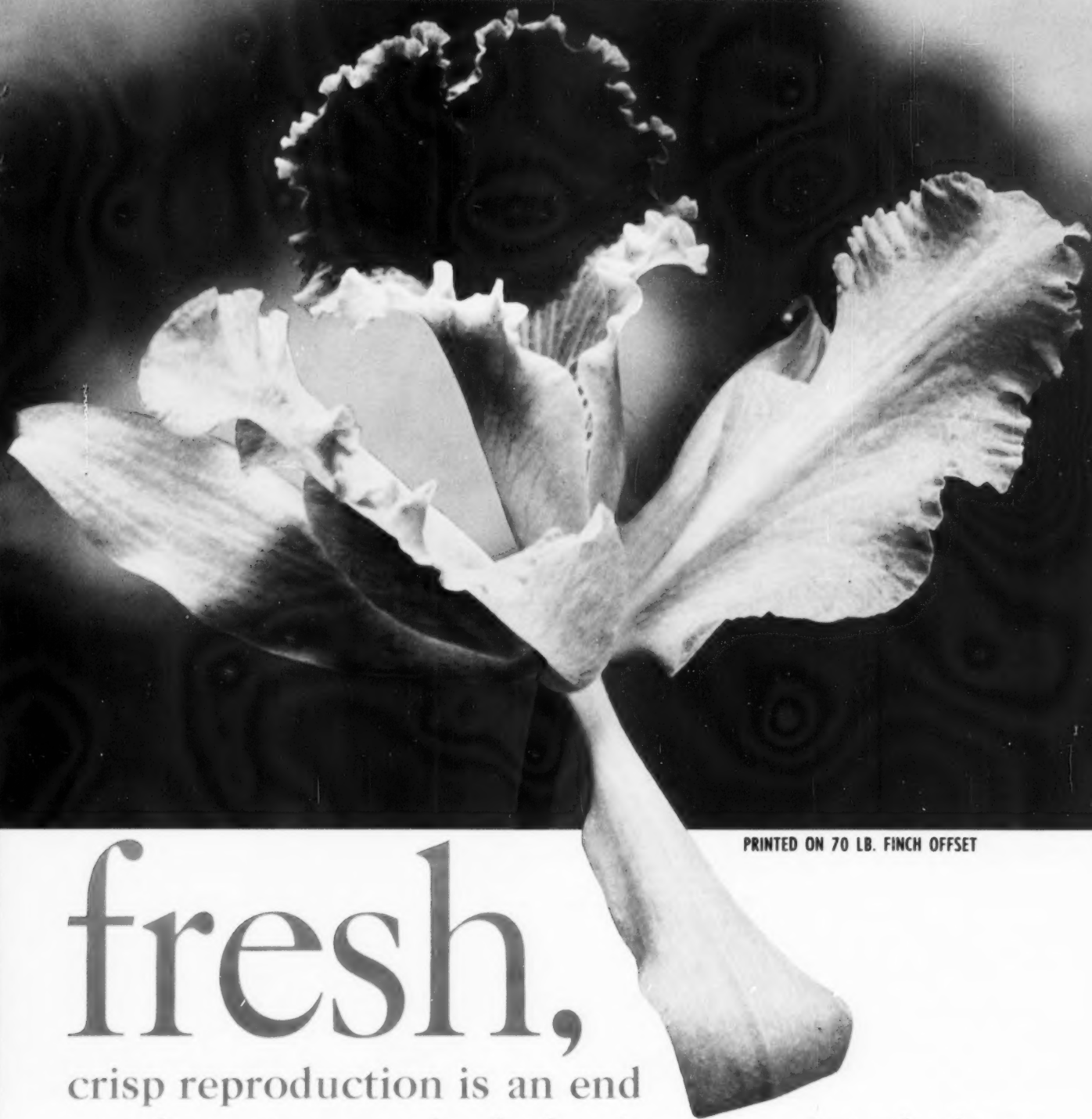
Web Division, 200 Elmore Avenue, Elizabeth, N. J.

Better, more profitable printing ...
from the most complete line of equipment

*Signatures of over 32 pages are possible but weight of stock would be the determining factor.

- ◆ Grouped controls for ink form rollers, ink ductors, and water dampeners.
- ◆ Independent upper and lower unit register controls for side and running way adjustments.
- ◆ Printing units and roll stands are gear driven, eliminating old-style chains.
- ◆ Upper and lower plates can be changed simultaneously in less than five minutes without breaking web.
- ◆ Both full width cross perforation and slot vertical perforation to eliminate corner wrinkling in folding operation.
- ◆ Speed up to 25,000 cylinder revolutions per hour for both press and folder. (Reduced speed required for delivering right angle and chopper folded signatures.)

Get the facts on the economics of web printing. Write for ATF's Web-Fed vs. Sheet-Fed Booklet—a comparison of web offset printing costs with sheet-fed costs (letterpress and offset).



PRINTED ON 70 LB. FINCH OFFSET

fresh,

crisp reproduction is an end result customers look for in any printed piece.

Snowy Finch Offset gets forceful results because of its superior qualities of finish, formation and press performance ...and it is remarkably economical.

FINCH OFFSET lends new excitement to direct mail, folders, booklets and many other types of print. That's why so many printers specify **FINCH OFFSET**.



**FINCH,
PRUYN**

AND COMPANY, INC., GLENS FALLS, N.Y.

Finch Offset



is available now in weights from 50 to 70 lbs.
Call your FINCH, PRUYN paper merchant and learn how FINCH OFFSET can help you satisfy customer demands for fine printing...economically.

*These Fine
Paper Merchants
Distribute Finch Offset*



**FINCH,
PRUYN**

AND COMPANY, INC., GLENS FALLS, N. Y.

ALABAMA

Sloan Paper Company Birmingham
Partin Paper Company Mobile

ARKANSAS

Roach Paper Company Little Rock

CALIFORNIA

Kelly Paper Company Los Angeles
K. I. Moses Los Angeles

CONNECTICUT

Carter Rice Storrs & Bement East Hartford
John Carter & Co., Inc. East Hartford
Carter Rice Storrs & Bement New Haven
John Carter & Co., Inc. New Haven

DISTRICT OF COLUMBIA

Stanford Paper Co., Inc. Washington
The Whitaker Paper Co. Washington

FLORIDA

Jacksonville Paper Company Jacksonville
Everglade Paper Company Miami
Central Paper Company Orlando
Capital Paper Company Tallahassee
Tampa Paper Company Tampa

GEORGIA

Sloan Paper Company Atlanta
Atlantic Paper Company Savannah

ILLINOIS

Berkshire Papers, Inc. Chicago
Bradner Smith & Company Chicago
Carpenter Paper Company Chicago
Empire Paper Company Chicago
Midland Paper Co. Chicago
Reliable Paper Co. Chicago

INDIANA

The Millcraft Paper Company Fort Wayne
Central Ohio Paper Company Indianapolis
MacCollum Paper Company Indianapolis

IOWA

Western Newspaper Union Des Moines

KENTUCKY

Rowland Paper Company, Inc. Louisville

LOUISIANA

A to Z Paper Company New Orleans

MAINE

Carter Rice Storrs & Bement Augusta
C. M. Rice Paper Company Portland

MARYLAND

Mudge Paper Company Baltimore
The Whitaker Paper Company Baltimore

MASSACHUSETTS

Carter Rice Storrs & Bement Boston
John Carter & Co., Inc. Boston
The J. C. Campbell Paper Co. Brockton
Judd Paper Company Holyoke
Carter Rice Storrs & Bement Springfield
John Carter & Co., Inc. Springfield
Carter Rice Storrs & Bement Worcester
The J. C. Campbell Paper Co. Worcester

MICHIGAN

Chapa-Stevens Paper Company Detroit
Service Paper Co. Detroit
Central Michigan Paper Co. Grand Rapids
The Weissinger Paper Company Lansing

MINNESOTA

Minnesota Paper & Cordage Co. Minneapolis
Inter-City Paper Company St. Paul

MISSOURI

Carpenter Paper Company Kansas City
Tobey Fine Papers, Inc. Kansas City
Tobey Fine Papers, Inc. St. Louis

NEBRASKA

Carpenter Paper Company Omaha
Western Paper Company Omaha

NEW HAMPSHIRE

John Carter & Co., Inc. Concord
C. M. Rice Paper Company Concord
The J. C. Campbell Paper Co. Manchester

NEW JERSEY

Central Paper Company Newark
Central Paper Company Trenton

NEW YORK

W. H. Smith Paper Corp. Albany
Binghamton Paper Co., Inc. Binghamton
The Alling & Cory Company Buffalo
Union Paper & Twine Co., Inc. Buffalo
The Millcraft Paper Company Jamestown
Henry Lindenmeyr & Sons Long Island City
The Alling & Cory Company New York City
H. P. Andrews Paper Company New York City
Baldwin Paper Company, Inc. New York City
Beekman Paper Co., Inc. New York City
Bulkley Dunton & Co., Inc. New York City
The Canfield Paper Company New York City
Linde-Lathrop Paper Co., Inc. New York City
Millbrand Paper Co. New York City
Reinhold-Gould, Inc. New York City
Ris Paper Company, Inc. New York City
Schlosser Paper Corporation New York City
The Whitaker Paper Company New York City
Fine Papers, Inc. Rochester
The Alling & Cory Company Syracuse

J. & F. B. Garrett Company Syracuse
The Alling & Cory Company Utica

NORTH CAROLINA

Caskie Paper Co., Inc. Charlotte
Epes-Fitzgerald Paper Company Raleigh

OHIO

The Millcraft Paper Company Akron
The Chatfield Paper Corp. Cincinnati
The Whitaker Paper Company Cincinnati
The Millcraft Paper Company Cleveland
Central Ohio Paper Company Columbus
Central Ohio Paper Company Dayton
The Whitaker Paper Company Toledo
The Millcraft Paper Company Toledo
Paper Merchants, Inc. Toledo

PENNSYLVANIA

Wilcox-Walter-Furlong Paper Co. Bethlehem
The Whitaker Paper Company Erie
The Alling & Cory Company Harrisburg
Garrett-Buchanan Company Philadelphia
D. L. Ward Company Philadelphia
Wilcox-Walter-Furlong Paper Co. Philadelphia
The Whitaker Paper Company Pittsburgh
Megargee Brothers, Inc. Scranton
Wilcox-Walter-Furlong Paper Co. Scranton
Mudge Paper Company York

RHODE ISLAND

The J. C. Campbell Paper Co. Pawtucket
Carter Rice Storrs & Bement Pawtucket
John Carter & Co., Inc. Providence

SOUTH CAROLINA

Epes-Fitzgerald Paper Company Columbia

TENNESSEE

Sloan Paper Company Chattanooga
Southland Paper Co. Memphis
Clements Paper Company Nashville

TEXAS

Clampitt Paper Company Dallas
Clampitt Paper Company Fort Worth
Clampitt Paper Company Houston
Shiner-Sien Paper Company San Antonio

VIRGINIA

Caskie Paper Co., Inc. Lynchburg
Epes-Fitzgerald Paper Company Norfolk
Epes-Fitzgerald Paper Company Richmond

WASHINGTON

Kaplan Paper Company Seattle

WEST VIRGINIA

Capco Papers, Inc. Charleston

WISCONSIN

The Bauer Paper Company Milwaukee



FLAT AS IT FEEDS... FLAT AS IT PRINTS... FLAT AS IT DELIVERS

Revolutionary *SUSPENSION GRIP SURFACE* keeps new **TRO-MARK® Gummed Paper Flat** as a board... printed or stored! Tro-Mark is an entirely new type of adhesive label paper. The secret of its remarkable success is the unique way in which the adhesive is applied to the paper. Unlike the usual continuous gum coat, Tro-Mark's *SUSPENSION GRIP SURFACE* is made up of millions of tiny adhesive particles which are "floated" in suspension onto the surface of the paper. These microscopic beads have room to breathe—

to absorb and release moisture as the humidity rises and falls—thereby eliminating curling.

This means you can store Tro-Mark papers (or finished labels) just as you would ungummed stock—without danger of in-storage spoilage. And because Tro-Mark stays "flat as a board" even during multiple press runs, you get more perfect sheets per hour—a saving of paper, time and money.

Now turn this sheet over and prove for yourself Tro-Mark's revolutionary new adhesive surface.

The Gummed Products Company

Division of St. Regis Paper Company • Troy, Ohio

THIS INSERT IS PRINTED ON TROJAN TRO-MARK #865 COATED. "TRO-MARK" LICENSED UNDER PATENT #2793966



Moisten your finger and touch here . . .



see how TRO-MARK's SUSPENSION GRIP SURFACE takes hold!

Get the full TRO-MARK story.

Order free TRO-MARK sample sheets from your distributor.

Once you try it—you'll buy it!

A legend comes to life on latex coated paper

The "Rock" was a craggy, strong-featured man. Undersized for football, but a giant in spirit, he had a unique ability to communicate. He made the coach's locker-room exhortation a new form of strategic art. Grown men would emerge from between-halves sessions shaken, but fired with will-to-win that swept Notre Dame to seven perfect seasons. As a fleet end, young Knute perfected the long-distance forward pass. It transformed the game from close-in power play to today's open game with emphasis on performance and versatility . . . the kind you expect from Dow Latex 630 coated paper. Turn the page for reasons why . . .





***Performance counts . . .
in sports and in printing***

Knute Rockne's record reads 151 victories, 17 defeats, 8 ties—and *seven perfect seasons*. This kind of consistent performance superiority can be yours, too, when printing requirements demand the finest results. Dow Latex coated paper delivers sharp detail and faithful reproduction of a wide range of bright colors and subdued tones; as witness the painting of Knute Rockne, and the photograph, on the front of this insert.

Dow Latex for paper coatings provides closely controlled ink receptivity and good resistance to water. Blended with other coating materials, Dow Latex delivers excellent dimensional stability, fracture-free folding, and surface smoothness.

Dow Latex 630 coated papers are available for both letterpress and offset, in a wide selection of both dull and gloss papers. Ask your paper supplier about them, or write THE DOW CHEMICAL COMPANY, Midland, Michigan, Coatings Sales Department 1936.



*This four color 150 line screen reproduction
is printed on 100 lb. Offset Enamel.*

THE DOW CHEMICAL COMPANY • MIDLAND, MICHIGAN



LOOKING FOR

**FASTER DRY -
HIGHER FINISH**

IN LETTERPRESS INKS?

Speed King's 18 easy-to-mix colors and black are all you need for fast, high quality color work. Packed in 1 and 5 lb. cans, ready to run on any job in the shop. Ask your IPI man for a Speed King color card... it tells the whole story!

IPI, IC and Speed King are trademarks of Interchemical Corporation.



INTERCHEMICAL • PRINTING INK
CORPORATION DIVISION

EXECUTIVE OFFICES: 67 WEST 44th STREET, NEW YORK 36, N. Y.



Milton Bradley controls litho quality with Reeves-Vulcan blankets

"Lithography is the most important part of the presentation of our items to customers," says James J. Shea, Jr., VP and Production Manager of Milton Bradley Company, famous maker of games and educational aids for over 100 years.

"Detail and excellency in color reproduction," says Mr. Shea, "are important for most of our products, and with many of them being bought on impulse, eye appeal is a vital sales factor."

Bradley insures eye appeal by controlling the quality of their offset printing with Reeves-Vulcan Durofyne Blankets. These blankets, with their perfectly even gauge and smooth texture, produce the excellent detail and color reproduction that Milton Bradley is famous for.

Headquartered in Springfield, Mass., Bradley now has 5 offset presses in operation, including a brand new two-color 42 x 58 Harris. Daily output of the press room often reaches 125,000 sheets . . . all quality-printed with Reeves-Vulcan Blankets.

You can rely on a Reeves-Vulcan Blanket to give you excellent image transfer through hundreds of thousands of press impressions. Never does embossing or stretching occur . . . yet the blanket is soft enough to permit good image transfer.

Whether you print on paper, board, foil or metal, there's a Reeves-Vulcan offset blanket to help you improve reproduction and cut costs.

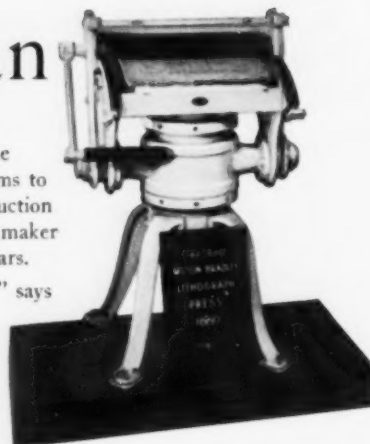
REEVES VULCAN

Write to:

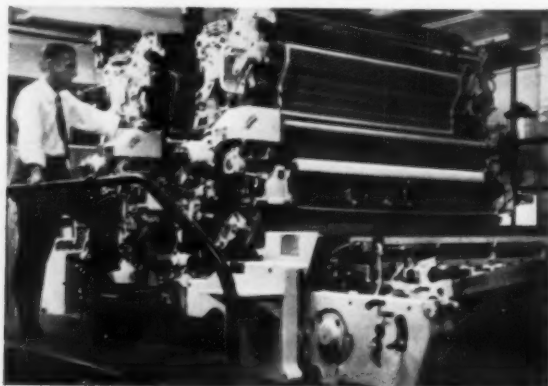
Reeves Brothers, Inc., Vulcan Rubber Products Division
1071 Avenue of the Americas • New York 18, New York



James J. Shea, Sr., president, inspects a proof sheet for a board game, produced by lithography, "the heart and soul" of Milton Bradley Company's business.



First lithographic printing press in Massachusetts used outside Boston was Milton Bradley's, who started in the printing business in Springfield, Mass., in 1860.

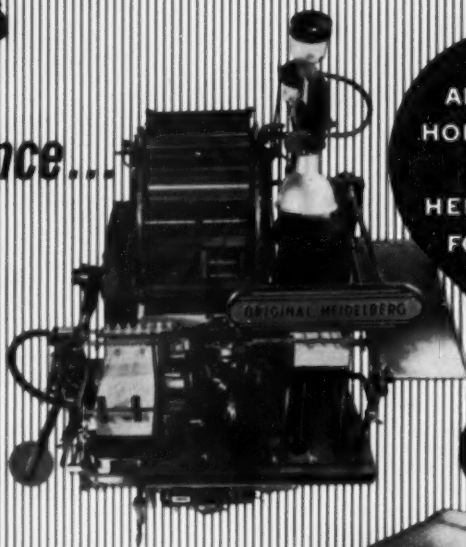


The most modern two-color 42 x 58 Harris offset press and Reeves-Vulcan Durofyne Blankets insure quality reproduction for Milton Bradley Company's line of games and educational aids.



STEP INTO OUR DEMONSTRATION TRUCK AND...

just handle it once...



AND YOU'LL
HOLD TO
ORIGINAL
HEIDELBERGS
FOREVER



When you take the controls, you'll know how good the best really is!

You'll know it in the smooth and powerful response of superb Toggle Lever Drive, the Original Heidelberg power principle . . . the *only* platen press capable of 40 tons constant, even pressure throughout the speed range.

You'll know it in the split-second adjustment of "Flick-O-Wrist" Impression Control . . . in the positive sheet

control of the "Twin-Cycle" Gripper System and the smooth Aerodynamic Sheet Delivery . . . in the ease of automatic "60-Second" Wash-Up . . . in the time-saving "One-Shot" Central Lubrication.

You'll know it, in fact, when you "feel" all 33 great Original Heidelberg "Future Features" in action. The reward: more printing pleasure *and multiplied profits*—every day of the year. Write your nearest Heidelberg dealer today for an "at your door" demonstration.

*"Letterpress profits really begin
when you 'put it on a Heidelberg'"*

ORIGINAL HEIDELBERG

HEIDELBERG SALES AND SERVICE NATIONWIDE

Glendale, L. I., N. Y. • Los Angeles, Calif. • Houston, Texas • Chicago • Cleveland • San Francisco • Portland • Seattle
• Denver • Salt Lake City • Albuquerque • Phoenix • El Paso • Kansas City • Atlanta • Minneapolis • Washington • Richmond
New York City Display Room — 180 Varick Street



YOURS on request:

For a copy of the new Letterhead Design Manual created by the world-famous Pratt Institute on Parsons Papers, write on your business letterhead for Portfolio No. 862. Parsons Paper Division, National Vulcanized Fibre Company, Holyoke, Massachusetts.

For better business any time, there is no substitute for selling quality . . . *top quality*. Why not do justice to your own craftsmanship? Build strong customers by suggesting top quality letterhead papers.

Satisfy both of them . . . AND INSURE REPEAT ORDERS ... with **PARSONS KING COTTON BONDS**

The man who buys — and his secretary — are interested in business profits just like you are. Profits mean many things including look, feel and performance of their letterhead and other stationery. When you suggest a Parsons Bond to your customer, you help build profits for him and yourself. For your next letterhead job, stock and suggest one of these famous King Cotton Bonds:

OLD HAMPTON 100% EXTRA No. 1
PARSONS 100%
LACONIA 75%
EDGEMONT 50%
MERITAGE 25%
L'ENVOI 100% (Superfine)
DIPLOMA PARCHMENT 100%

Parsons King Cotton Bonds mean repeat orders. They perform well on press . . . have attractive, uniform surface and texture . . . are available in a wide range of sizes, weights and colors. Try a Parsons Bond now.



PARSONS PAPER DIVISION | **NATIONAL VULCANIZED FIBRE CO**
HOLYOKE, MASSACHUSETTS

Another way MGD helps you...



Fold with Precision—The "Pros" Know That Quality Printing Deserves Accurate Folding by Dexter

Don't risk spoiling beautiful printing jobs with uneven or inaccurate folding. Do as most trade binders do... install the one folder that combines precision accuracy, economical operation and ever ready dependability. *Install Dexter!*

Throughout the world Dexter Folders have been doing the job so well for so long that they've become famous everywhere as the "choice of the pros." Experience, sound design, craftsmanlike construction are just some of the reasons.

So are the production advantages found in every model from Dexter's new 14 x 20" WS to the big 76" Blade & Buckle: automatic sheet register...scuff-proof continuous air wheel feeder...ball-type side guides...self-adjusting fold rollers...swinging deflec-

tors on all fold plates...micrometer fold plate adjustments...precision scoring, slitting, perforating and optional pasting...broad range of impositions...high speed operation...simplified controls for fast set-up and changeover.

Dexter precision quality costs more, but the money you save with high speed, trouble-free operation puts you dollars ahead in the long run...makes satisfied customers, too. The pros fold for profit...that's why they install Dexters. Why don't you?

THE DEXTER COMPANY

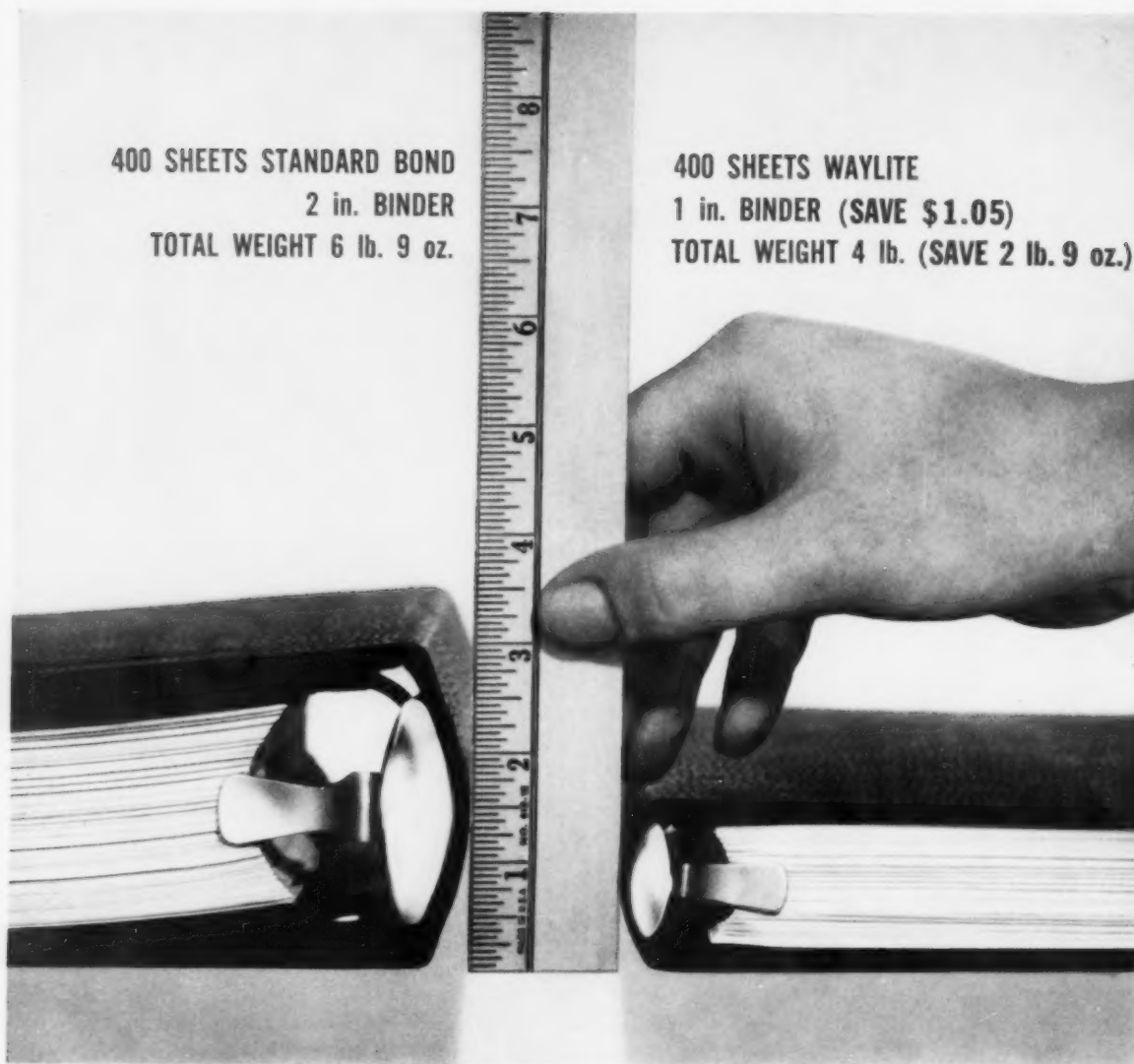
Division of Miehle-Goss-Dexter, Inc.

Chicago 8, Illinois



400 SHEETS STANDARD BOND
2 in. BINDER
TOTAL WEIGHT 6 lb. 9 oz.

400 SHEETS WAYLITE
1 in. BINDER (SAVE \$1.05)
TOTAL WEIGHT 4 lb. (SAVE 2 lb. 9 oz.)



WEIGH THE FACTS...AND YOU'LL PRINT ON WAYLITE. Like to stand out from the rest of the printers gathered at the customer's door? One excellent way is to do some of his thinking for him. Has he got a job where paper and mailing costs will run high? Suggest WAYLITE Lightweight Papers. He'll get more pieces per pound, slash mailing costs and have a brilliant printing job on paper with less showthrough than most papers of twice the weight.

What do you get out of it? A worth-its-weight-in-gold reputation for creative selling and cost-conscious thinking.

Today's rapidly expanding markets for lightweight paper merit your close attention. Write us for full set of WAYLITE samples and complete information—it can pay you well.

Olin Mathieson, Ecusta Paper Products, Pisgah Forest, North Carolina.

OLIN MATHIESON

Packaging Division • Ecusta Paper Products

Waylite LIGHTWEIGHT PAPER





LAWSON HYDRAULIC CLAMP CUTTERS

Smooth... not a ripple in the cut edge when you run your thumb along a lift cut on a new Lawson Hydraulic Clamp Cutter. *Here's why:*

Proven Hydraulic Superiority... holds lift firmly, yet gently. Won't mar top sheets or disturb alignment. Extra-capacity system guards against leakage, gives uniform clamping pressure throughout the busiest work day.

Long, Low Shear Angle... Knife glides swiftly, smoothly through lifts to 6½" high. Flat cutting angle reduces machine strain, meets less resistance from lift... keeps knife edge sharper much longer.

.002" Spacer Accuracy... Optional. Lawson's Electronic Spacer automatically positions lift with hairline precision.

Exclusive Two-End Knife Pull... New double crank design uses less linkage, pulls knife in direction of main drive. Less wear, greater efficiency, maximum dependability.

Three Point Knife Bar Support... Center bearing on knife bar combines with adjustable gibs at both ends to give rigid, three point support. Eliminates bowed or concave cuts.

Extra-heavy Construction... Thousands of pounds heavier than comparable sized cutters. Vibration-free operation. Rigid honeycombed table can't warp. Massive design clamp holds lift firmly throughout cutting cycle.

Thousands of growing, thriving plants depend on Lawson accuracy. Sizes from 39" through 69". Write, wire or phone today.

THE LAWSON COMPANY

Division of Miehle-Goss-Dexter, Inc.
Chicago 8, Illinois



NCR
no carbon required
Paper

From
F. E. COMPTON & CO.
1600 North Dearborn Street
CHICAGO 10, ILL.

Ship to
HAL KALL, District Manager
F. E. COMPTON & COMPANY
New York 17, New York

SUNDY PACKING SLIP

Quantity
200
1000
100

DESCRIPTION
Cardboard Boxes
Specialty Enclosures
Order Blanks
Construction Blueprints

Price
\$4.00
\$9.00
\$9.00
\$20.00
\$10.00

Amount
\$8.00
\$9.00
\$9.00
\$20.00
\$10.00

Charge to Dist. Mgr. Terr. - E. E.
Authorized By: E. E.
Date: 6/1/60

First in Quality
COMPTON'S PICTURED ENCYCLOPEDIA

"NCR PAPER saves its annual cost several times each year."

—F. E. COMPTON & COMPANY, CHICAGO, ILL.

"When we first learned about NCR Paper we tried it on one of our office forms. The results were so impressive we immediately expanded its use to 15 forms used by our sales department.

"Our many district sales offices must send numerous sales reports to us. These offices had a problem in getting multiple-copy forms typed and mailed on time. We solved this problem by printing these forms on NCR Paper.

"With NCR Paper, there is no need to insert or remove carbons. Moreover, we get clean, clear copies every time.

"The savings in time and the convenience in use more than offset the extra cost of NCR Paper, making it a highly profitable investment. We estimate the advantages of NCR Paper enable us to save its annual cost several times each year."

John E. Bang

Vice President,
F. E. Compton & Company

ASK YOUR LOCAL PRINTER OR FORMS SUPPLIER ABOUT NCR PAPER

Another Money-Saving Product of

THE NATIONAL CASH REGISTER COMPANY, Dayton 9, Ohio

1039 OFFICES IN 121 COUNTRIES • 76 YEARS OF HELPING BUSINESS SAVE MONEY

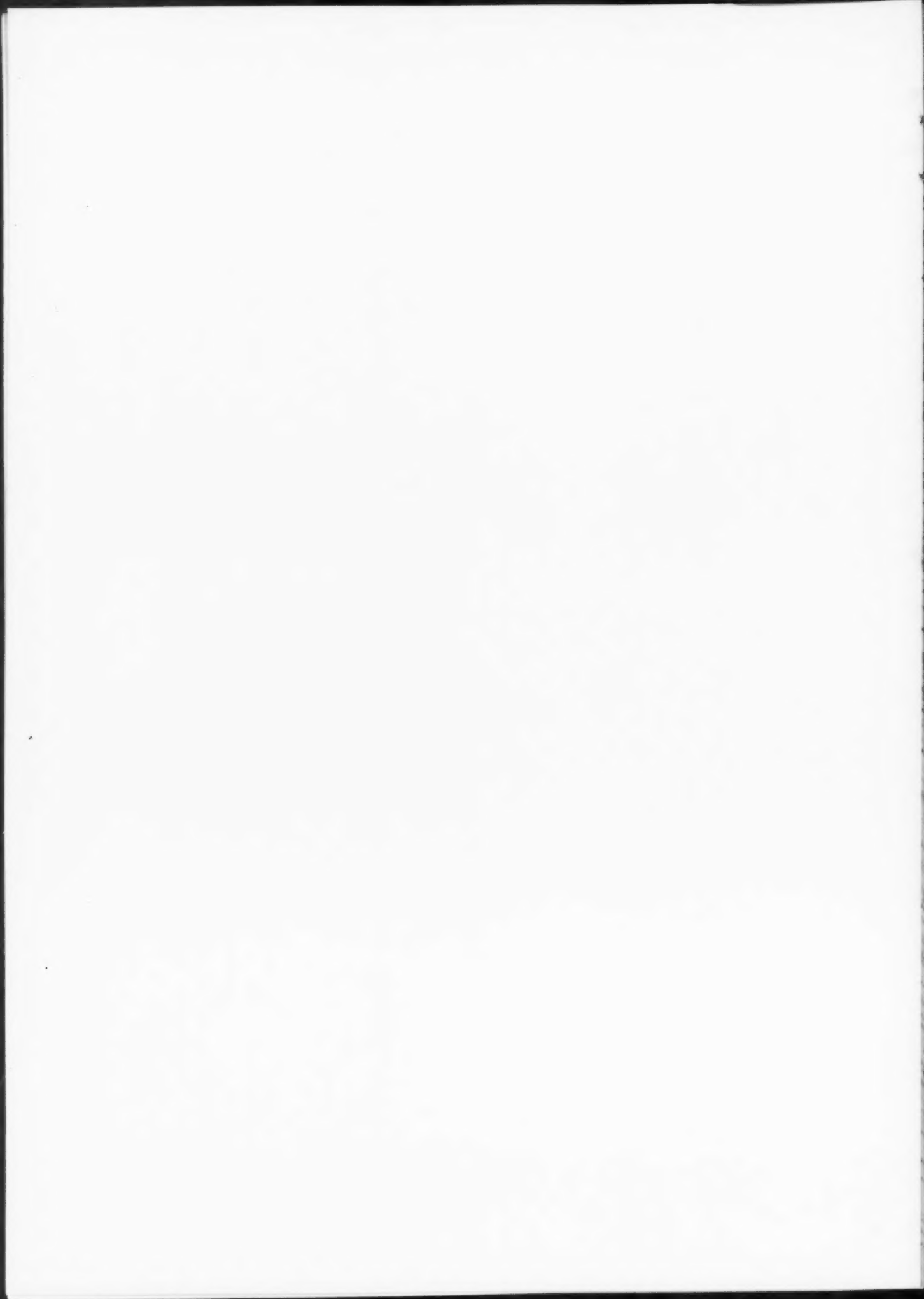
**NCR PAPER
ELIMINATES
CARBON PAPER**

Growing Satisfaction



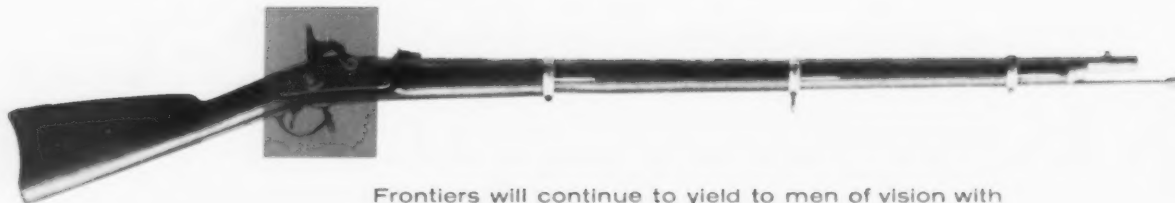
*Increased research capability . . .
modern production systems . . . advanced techniques
and products . . . expanded service facilities—
these are the source of S&V's dynamic growth.
Meeting the needs of a growing number of satisfied
S&V customers—Sinclair and Valentine's expansion continues . . .
creating a strategic network of plants that provide
the finest in printing inks, colors and chemicals.*

**SINCLAIR and VALENTINE CO., 611 West 129th Street, New York 27, N. Y.
DIVISION OF AMERICAN-MARIETTA COMPANY**



extend your frontiers in superb reproduction-





Frontiers will continue to yield to men of vision with the compulsion to push beyond — and never mind the obstacles. Today the graphic arts industry reflects the pioneering of such men in achieving smashing visual impact. In all cases, impact is heightened by selecting the right printing papers, a skill at which your Oxford merchant excels. Immediately available through him is the full line of Oxford coated text and matching cover papers. They are an exceptional value and suited to all printing and budget needs.

Oxford North Star Papers, pride of the line, are a new family of trailing-blade-coated papers, in themselves representing new frontiers in levelness, polish and affinity for inks. The superiority of North Star among coated papers can be demonstrated for you by your nearby Oxford merchant. For his name, drop us a card at 230 Park Avenue, New York 17, New York.

*paper
specialists
to the
graphic arts
industry*

Oxford



NORTH STAR LETTERPRESS PAPERS

Polar Superfine Enamel
Mainefold Enamel

NORTH STAR OFFSET PAPERS

Polar Offset Enamel
Polar Offset Enamel Dull
Maineflex Offset Enamel

(for this insert, basis 25 x 38—100 lbs.)

Maineflex Offset Enamel Dull

OXFORD PAPER COMPANY
SALES OFFICES: NEW YORK • CHICAGO • BOSTON

EYE-OPENING EXCITEMENT for P.O.P. DISPLAYS and LABELS



kleen-stik[®] *FLUORESCENT*

Pressure-Sensitive Adhesive-Backed Printing Stocks

The dazzling brilliance of fluorescent color . . . plus the versatile performance of Kleen-Stik adhesive — creates displays that actually stop traffic and command sales action! Printing is easy by any process — no special inks or handling methods. And Kleen-Stik makes the complete, self-contained display that goes up easy . . . sticks tight . . . stays bright!



7300 W. Wilson Ave. • Chicago 31, Ill.
Plants in Chicago, Newark, Los Angeles, and Toronto, Canada

5 DAZZLING COLORS!

- Orange-Yellow
- Orange-Red
- Pink
- Chartreuse
- Green

NEW—FLUORESCENT FLEX-STIK

All the dazzle of Fluorescent color in weather-proof, rubber-saturated, extra-flexible stock for many outdoor uses. Orange-Red and Orange-Yellow.

For samples and complete information, see your regular printing source, or write direct to Kleen-Stik Products.

OVER 25 YEARS OF PRESSURE-SENSITIVE LEADERSHIP!

28830

YOU GET MORE FROM MEAD

THE FINE QUALITIES OF MEAD PAPERS ARE CONSTANTLY BEING IMPROVED THROUGH RESEARCH AND QUALITY CONTROL METHODS. MEAD OFFERS YOU THE WORLD'S BROADEST LINE OF FINE PRINTING PAPERS THROUGH THEIR RELIABLE MERCHANT DISTRIBUTORS LOCATED IN ALL PRINCIPAL CITIES OF THE NATION. YOU GET THE BENEFITS OF 114 YEARS OF MANUFACTURING EXPERIENCE BACKED BY MEAD'S MODERN SYSTEM OF TELETYPE COMMUNICATIONS THAT INSURE PROMPT RECEIPT AND DELIVERY OF YOUR ORDERS.

MEAD PAPERS, INC., Dayton 2, Ohio
A subsidiary of The Mead Corporation...
the moving force in Paper and Packaging

MEAD
papers



In a minute or two, the man in the darkroom can easily prepare a fresh batch of long-lasting, high-quality developer... by mixing a lot of water with a little of Kodalith Liquid Developer.

NEW in Cubitainer* packages for your convenience

KODALITH LIQUID DEVELOPER

Highly concentrated—One small, two-gallon package of Kodalith Liquid Developer (containing both solutions A and B) will make 8 gallons of fully mixed developer. (One set of A and B solutions—each in a 5-gallon Cubitainer—will make you 40 gallons of film developer.) You mix 1 part solution A with 3 parts water, plus 1 part solution B with 3 parts water, to get 8 parts developer. You don't get a lot of water in a package of Kodalith Liquid Developer. And with these highly concentrated solutions, you get long, useful shelf life.

Keeps your darkroom running smoothly—Kodalith Liquid Developer comes ready to use. There is nothing to stir, dissolve, or vent. Just plug in the Kodak Dispenser Tubes and draw off what you need. No leaking. No powders floating around. When empty, throw away the Cubitainer, but keep the Dispenser Tubes. They come two per kit and are re-usable.

Very high contrast—When you develop in Kodalith Liquid Developer, you will continually obtain hard, dense dots and crisp linework—the same high-quality results formerly ob-

tained only with Kodalith and Kodalith Super Line Developer powders.

Long, long tray life—This developer has as long a useful working life in your tray as Kodak's powder developers—which is a long time. This, plus the time and storage space you save, means smart savings for you.

Two ways to buy it—Solutions A and B both come packaged in a handy 2-gallon Cubitainer. Or each solution comes separately in a 5-gallon Cubitainer. A call to your Kodak dealer will set you up fast.

*trademark

Graphic Reproduction
Sales Division

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

IF IT HASN'T GOT AN ELTROMAT



IT'S NOT A POLAR

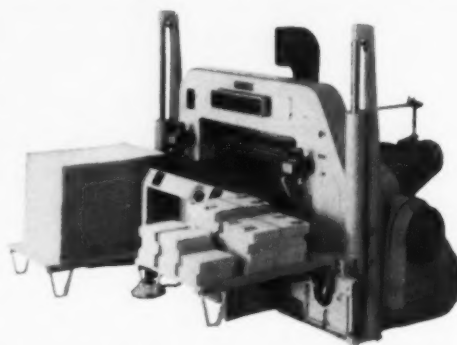
LARGEST-SELLING PAPER CUTTER IN THE WORLD

POLAR REMEMBERS. With the Eltromat Autospace—Polar's exclusive magnetic memory—you set up 8 full cutting programs on one magnetic tape with the push of a button. Turn a switch and there they are, anytime you want them. Two tracks on each tape to control return movement of the back gauge, too. Store extra Eltromat tapes, for as many cutting programs as you want to keep on file. They're instantly interchangeable.

The Eltromat is accurate—works to tolerances of 1/256 inch. And it *stays* accurate: It's connected directly to the back gauge, with no clumsy intermediate linkage. Eltromat's tape doesn't move—it's fixed in position; only the scanning head moves, right with the back gauge. Simple, too, with no chance of error. The Eltromat controls are up on the main frame, at eye level. The cutting buttons are down on the front table, at the operator's hands. He can't get them confused. Just turn a knob, punch a button, and Polar does the rest.

The Eltromat is available on all Polar models: 31½", 42", 57". So are the other outstanding Polar features like the illuminated, eye-level, Snorkel measuring scale; Line-O-Lite cutting guide; hydraulic clamp with infinitely variable pressure control; electromagnetic clutch and brake. Hydraulic lifts and floating action air table, too.

Polar builds and sells over fifteen hundred paper cutters a year—lots more than any other make. That's why Polar, with the outstanding Polar features, comes to you at such substantial savings.



We'd be happy to tell you more about POLAR—or to arrange a demonstration in a GANE showroom. No obligation, of course.

**THE HOUSE OF
GANE**

GANE BROS. & CO. OF NEW YORK, INC.
480 Canal Street, New York 13, N. Y.
31 St. James Ave., Boston 16, Mass.

GANE BROTHERS & LANE, INC.
1335-45 West Lake St., Chicago 7, Ill. 715 Bryant Street, San Francisco 7, Calif.
4115 Forest Park Blvd., St. Louis 8, Mo. 432-434 W. Pico Blvd., Los Angeles 15, Calif.



PHIL SILVERS, CBS-TV STAR

Maximum Uniformity! Sheet after sheet you can count on trouble-free press performance from Consolidated Offset Enamels. That's because every sheet is *double coated* for maximum uniformity, greater stability, more pick resistance—all around finer quality. They run better—print better—look better. Yet Consolidated double coating doesn't cost you a cent more. Ask your Consolidated Merchant for free test sheets. Make a test run. Compare quality, press performance and results. Fair enough? *Available only through your Consolidated Paper Merchant*

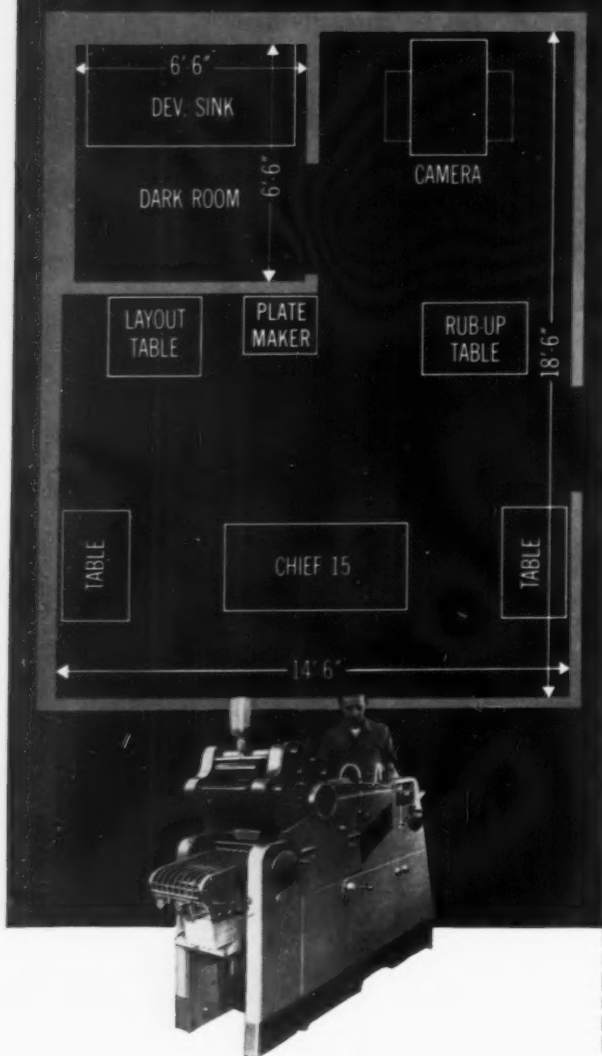
DOUBLE COATED OFFSET: Productolith, Consolith Gloss, Consolith Opaque

Consolidated

**WORLD'S LARGEST SPECIALIST
IN ENAMEL PRINTING PAPERS**

A COMPLETE LINE FOR OFFSET AND LETTERPRESS PRINTING
Consolidated Water Power & Paper Co. • Natl. Sales Offices, 135 S. La Salle St., Chicago

This profitable offset department can be YOURS for less than a dollar an hour!



For less than a dollar per *working hour*, you can purchase a complete ATF offset department, including: press, camera, darkroom sink, negative layout table, platemaker, and utility table. If you have some seldom-used equipment to trade in, chances are you will need little or no down payment.

Or you can lease the complete "package"—or any part of it—without trading in any equipment or making a down payment.

Either way, you get brand new equipment—and only what you need—on the easiest terms. You can pay as you go and make a profit as well.

Heart of this plan is the ATF Chief 15, the small press with the big press features...the press which has been chosen by over 1500 professional printers. You can see this press and the related "package" equipment in operation at your nearest ATF Branch Office; or your ATF Representative will supply full details, including a folder, "How to Set Up for Offset," which outlines various plans and choices of equipment. If you prefer, use the coupon below.



ATF Type Faces used in this advertisement: heads, *Craw Clarendon*; text, *Bodoni Book*; coupon, *News Gothic Condensed*.

American Type Founders

American Type Founders, Dept. IP

200 Elmora Avenue, Elizabeth, N. J.

I'm interested in your "Offset Package Plans" on a ☐ purchase ☐ lease basis.

Name _____ Title _____

Company _____

Street and Number _____

City _____ Zone _____ State _____

(If you have trade-in equipment, list descriptions, models, serial numbers)

Genuine watermarked (w) and
unwatermarked grades

BONDS

Wausau (w)
Wausau Laid (w)
Exact

TEXT PAPERS

Paper & Cover Weights
Wausau (w)
Everest

OFFSET PAPERS

Brokaw Opaque
BroKote

MIMEO BONDS

Wausau (w)
Exact

DUPLICATOR PAPERS

Wausau (w)
Exact

LEDGERS

Wausau (w)
Exact

INDEX BRISTOLS

Wausau
Exact

WAUSAU OFFICE PAPERS

Cut-size papers for general business
Wausau Bond (w)
Wausau Laid Bond (w)
Wausau Mimeo Bond (w)
Wausau Duplicator (w)
Wausau Ledger (w)
Wausau Index
Wausau Opaque Offset
Wausau Text (w)
Exact Bond
Exact Mimeo Bond
Exact Duplicator
Exact Ledger

WAUSAU PAPER MILLS COMPANY AT BROKAW, WISCONSIN

District Sales Offices: Atlanta • Arlington, Texas
Chicago • Cleveland • New York City

*TRADEMARK

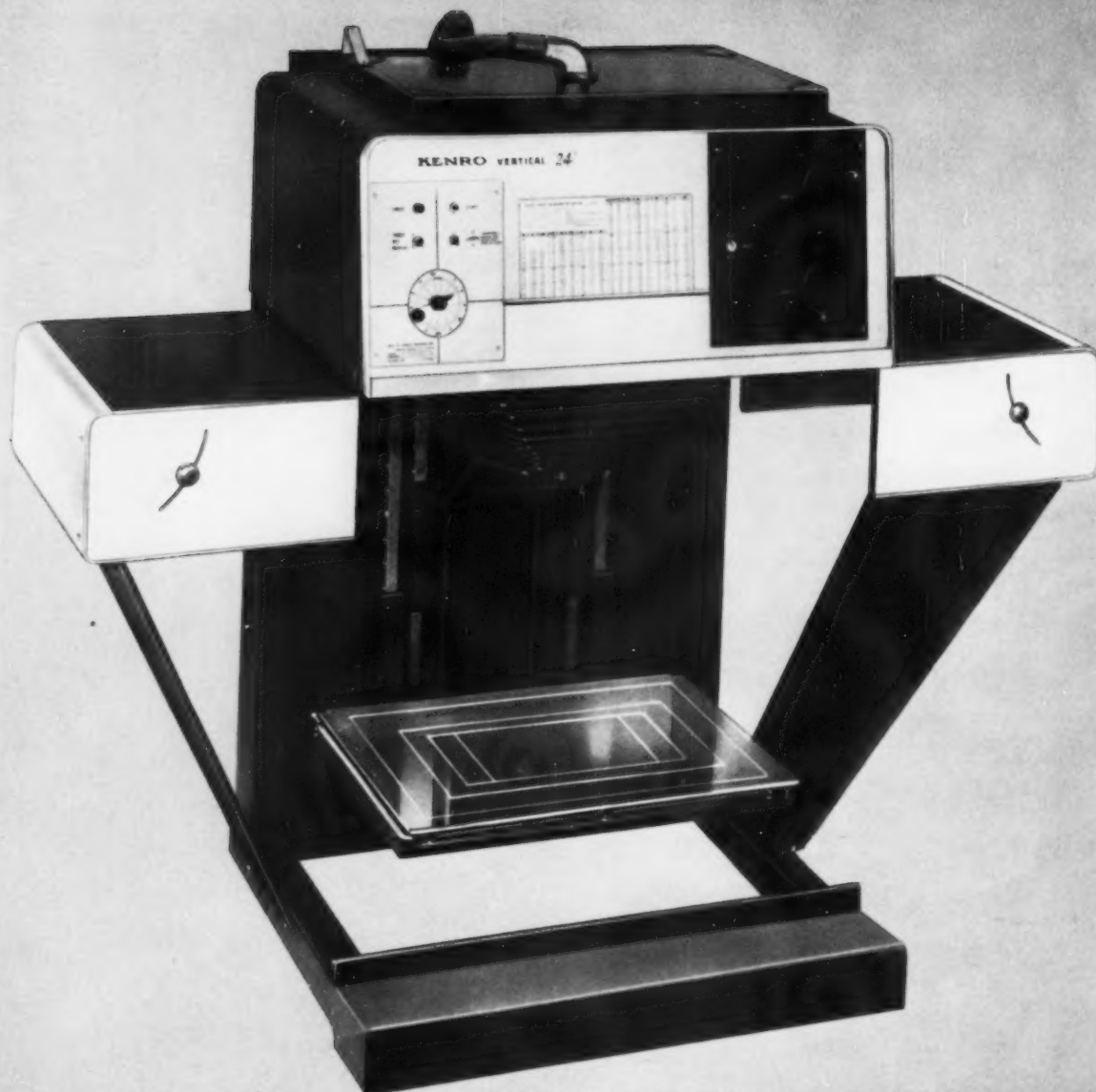
WAUSAU PAPER MILLS COMPANY

*Specialists in the creation of
fine sulphite papers for
printing, writing, and general
business requirements.*

Wausau papers are made exclusively with
Magnefite Processed Fibers . . . for
better sheet formation, greater opacity,
extra strength, finer over-all printing
characteristics. Another reason why
you can be sure that all Wausau papers
are "made with extra care."

Wausau papers*

MADE WITH
EXTRA CARE



Kenro "Vertical 24" Camera Model V240 with Vacuum Back

You are looking at a 24" camera just 48" high

In more ways than one, the Kenro "Vertical 24" puts a new dimension into the part a camera can play in your production methods. With the vacuum back it produces line or halftone negatives up to four 8½ x 11's or a full newspaper page. With the prismatic head, one of the many interchangeable backs, it produces directly, without negatives, repro quality enlarged or reduced line shots, tints

and screened velox prints in positive or reverse form for paste-up or proofing.

It's a giant for work, versatile in application and precise in construction. Goerz lens, G.E. Quartzline lamps and ColorTran converter are standard equipment. Isn't it time you asked your dealer to demonstrate how a Kenro can save you time and money? Write for complete literature.



KENRO GRAPHICS, INC. Dept. H-11, Cedar Knolls, New Jersey

FOR DISTINGUISHED LETTERHEADS

Lancaster Bond

THE ARISTOCRAT OF BOND PAPERS

For the discriminating buyer of bond papers there is nothing finer than glue-sized Lancaster Bond. It is made entirely from crisp, white, new cotton fibres, offering brightness, beauty and enduring strength.

Lancaster Bond is unsurpassed too, for its rich and uniform cockle finish. Whether the letterhead is produced by letterpress, lithography or engraving, Lancaster, the "Aristocrat of Bonds," will lend new beauty to the letterhead design and add prestige to any written message.

Available in four colors,
blue, cafe, gray, buff,
plus white.

100%
cotton fibre

LANCASTER BOND

by Gilbert Paper Company, Menasha, Wisconsin

FOR A WIDE VARIETY OF OTHER USES

Lancaster Bond

100% COTTON FIBRE CONTENT

Policy Papers

Wills...Deeds

Notes

Permanent Records

Lancaster Bond is also as "tough" as it is beautiful. In addition to letterheads and envelopes, use Lancaster Bond wherever there is a demand for a paper with long life and the ability to withstand continued handling. Its 100% cotton fibre content assures you of a paper that can really take it and retain its crisp brilliance. *This is Lancaster Bond, Hi-Fi white, cockle finish, sub. 20.*

ASK YOUR GILBERT PAPER MERCHANT

Gilbert Paper Company, Menasha, Wisconsin



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

**Printing Business Good;
Better Off Than Most**

Business generally good in printing industry, with some weak spots here and there, according to information garnered at three recent national industry conventions. Even when business is off in other lines, companies tend to increase direct mail-advertising efforts to bolster lagging sales, and result is more printing. Printing machinery makers see no marked reductions in sales of equipment, foresee no cut in their own advertising programs, indicate confidence in upturn of business generally, curve which printing industry follows closely or even anticipates. Chief problem with printers and lithographers is how to curb falling profits. Recent PIA Ratios indicate slight upturn in member profits.

**Marked Business Rise
Expected by Mid-1961**

New President faces plenty of problems, both foreign and domestic . . . can't solve them all in first 100 days. Some soft spots in business activity persists, but some firm areas, too. Bright spot: department store trade averaged 150 in October, second highest on record . . . public starts to buy again, but some caution evident in buying appliances, furniture, rugs. Marked business rise expected by mid-1961.

**Printing-Publishing
Output Rises 6.7%**

Output of printing and publishing industries, measured by Federal Reserve Board industrial production index, averaged 109.7 for first 6 months of 1960 . . . rose to 112 in June, up 8 points from June, 1959, index. Six-month average gain was 6.7% over 1959. . . all industries showed gain of 4.2%.

**Paper and Paperboard
Production Up 1.9%**

Paper and paperboard production estimated at 25.9-million tons, January-October, by American Paper & Pulp Assn., 1.9% above level for same 1959 period. Paper output up 3.6%.

**'58 Commercial Printing
Receipts \$4.283-Billion**

Receipts of commercial printing firms in U.S. in 1958 were \$4,283-million, Census Bureau reported late last month. This represents billion-dollar increase over 1954 figures. See December IAPL for details.

(Over)

PRINTER and LITHOGRAPHER for November, 1960

NEWSLETTER

(Continued)

Much Printed Matter Not on Cuban Ban List

Ban on shipment of most commodities to Cuba does not apply to books, magazines, newspapers, and certain other items of printed matter. For details of new regulations, get Current Export Bulletin No. 840, dated Oct. 19, from U.S. Department of Commerce, Room 6327, Washington 25. 25¢

ITU to Retain "Made Work" Contract Clause

The "Made Work" clause has been retained by International Typographical Union, according to recent vote. Clause gives newspaper printers right to reset type for local advertisements for which papers have complete mats or plates.

PIA Trade Binders Will Meet in Chicago Nov. 18

Trade Binders Section of Printing Industry of America will hold Midwest Regional Meeting at Lake Tower Motel in Chicago, Nov. 18-19. Four speakers will deal with good financial management for binders.

How Small Printers Can Get SBA Business Loan

Many small printers and lithographers are investigating the business loan program of Small Business Administration. SBA will not grant loan unless applicant has been turned down by usual loan sources . . . loans are made to finance construction or expansion, new machinery, working capital.

Crown Zellerbach Plans Newsprint Mill for India

Crown Zellerbach will build a plant which will produce 60,000 tons of newsprint in India annually . . . sugar cane waste, the raw material. Parsons & Whittemore will build plant for 20,000 tons of writing & wrapping paper annually.

New Folding Machine Will Insure Speed Mail Secrecy

New automatic folding machine, made by Russell Ernest Baum, Inc., Philadelphia, will fold, seal and perforate new Speed Mail tested by U.S. Post Office Nov. 1. System will prevent reading of facsimile transmission of letters by persons not authorized to do so. General public use of system may come in next two or three years.

New Public Printer Soon?

Public Printer Raymond Blattenberger expected to resign post around Jan. 20 . . . doesn't plan to stay with new regime. He's approaching 70, wants to take things easier.

Du Pont Non-Wave Fabric Made by Papermakers

Du Pont has announced new process for turning out non-woven fabrics on papermaking machines at far higher rate of speed than on textile machinery. Material feels like fabric . . . is now being produced on experimental basis.



SOX appeal

Stylish appearance is the heart of fashion advertising. And this fashion magazine insert effectively captures both the soft, luxurious texture of the Adler Company's woolen "shrink controlled" socks and the fresh good looks of the youngsters who wear them.

To get the rich, subdued effect desired, the lithographer wisely chose West Virginia's Clear Spring Offset. Clear Spring is an attractive blue-white paper specifically designed for quality offset production at moderate cost. Like all Westvaco offset papers, it's stabilized for finer multicolor registration.

The West Virginia family of fine papers offers outstanding quality and economy for every job plus the unique benefits of West Virginia's policy of direct sales and service. For full details write West Virginia Pulp and Paper Company, 230 Park Avenue, New York 17, N. Y.

how
to
get





SOX appeal

Stylish appearance is the heart of fashion advertising. And this fashion magazine insert effectively captures both the soft, luxurious texture of the Adler Company's woolen "shrink controlled" sox and the fresh good looks of the youngsters who wear them.

To get the rich, subdued effect desired, the lithographer wisely chose West Virginia's Clear Spring Offset. Clear Spring is an attractive blue-white paper specifically designed for quality offset production at moderate cost. Like all Westvaco offset papers, it's stabilized for finer multicolor register.

The West Virginia family of fine papers offers outstanding quality and economy for every job, plus the unique benefits of West Virginia's policy of direct sales and service. For full details write West Virginia Pulp and Paper Company, 230 Park Avenue, New York 17, N. Y.





YOU BELONG...
IN **ADLERS**

Meanwhile back in the classroom the SC* is the world's most popular wool anklet for girls. It's unconditionally guaranteed not to shrink, comes in white and 12 other fashion colors. Just \$1 at fine stores everywhere or write: The Adler Company, Box 80, Cincinnati 14, Ohio.

*Shrink Controlled



The Adler Company inserts were lithographed on West Virginia's 60# basis
 Clear Spring Offset by Strobridge Lithographing Company, Cincinnati, Ohio.
 They were run on a 5-color Miehle 52 x 76 offset press.

This insert is lithographed on Clear Spring Offset blue-white, regular finish, 100# basis

FINE PAPERS DIVISION
 COMMERCIAL PRINTING PAPER SALES

CHICAGO 1 ■ FR 2-7820	NEW YORK 17 ■ MU 6-8400
CINCINNATI 12 ■ RE 1-6350	PHILADELPHIA 7 ■ LO 8-3680
DETROIT 35 ■ DI 1-5522	PITTSBURGH 19 ■ CO 1-6660
SAN FRANCISCO 5 ■ GA 1-5104	



**West Virginia
 Pulp and Paper**

Thomas R. Johnson, controller for W. A. Krueger Co. in Brookfield, Wis., near Milwaukee, is a 1931 graduate of Marquette University, Milwaukee, with a major in accounting. He saw service in the Navy from 1944 to 1946, went to work for Krueger in 1953. He is president of Controllers' Institute of Graphic Arts. This article is based on a talk he presented at the recent annual convention of National Association of Photo-Lithographers.



Lithographers and Printers Need Budgetary Planning and Control

Greatest weakness of management today is its failure to plan or forecast adequately. Here are sound suggestions you can use in your planning

AN ARTICLE which appeared in the September issue of *Dun's Review*, offers an appropriate introduction to a discussion on the subject of budgetary planning and control. Entitled "America's Best Managed Companies," the article was based on a recent survey of the magazine's presidents' panel in which its members, representing 171 of the nation's largest corporations, were asked to pick the best-run companies in the country and give the reasons for their choices. For our purpose, the basis on which the selections were made is of greater importance than the identity of the companies chosen.

In the opinion of the panel, the top 20 firms stand out because they have set their sights on the future. In short, they are strong on planning. The importance of planning was further emphasized by the expressed belief of over 40% of the panel that the greatest weakness of management today is its failure to plan or forecast adequately.

While it is true that all but two of the companies named were industrial giants, the benefits of budgetary plan-

ning and control, varying in degree of sophistication according to individual need, are available to firms of any size.

THE TERM BUDGETING is frequently subjected to erroneous connotations. For example, it is often assumed that business budgeting, like governmental budgeting, provides for an appropriation of specific amounts for particular functions or projects. Another common misconception is encountered in the application of the term to an arbitrary establishment of expenditure limits in a given area of the business.

Budgeting, as it applies to the management function, is neither a fixed appropriation of funds nor an arbitrarily imposed ceiling on expenditures. It is an over-all blueprint or comprehensive plan of operations and of actions, expressed in financial terms, to which the element of control has been added.

In its broadest applications, the objective of such a budgetary program is two-fold:

1. To plan all phases of a company's operations so as to yield the maximum

long-term return on investment, and

2. To control operations in order to reach planned objectives.

A well-designed, properly-installed and effectively-administered program of budgetary planning and control offers the following advantages:

1. It provides a reliable means of projecting operating results during the budget period.

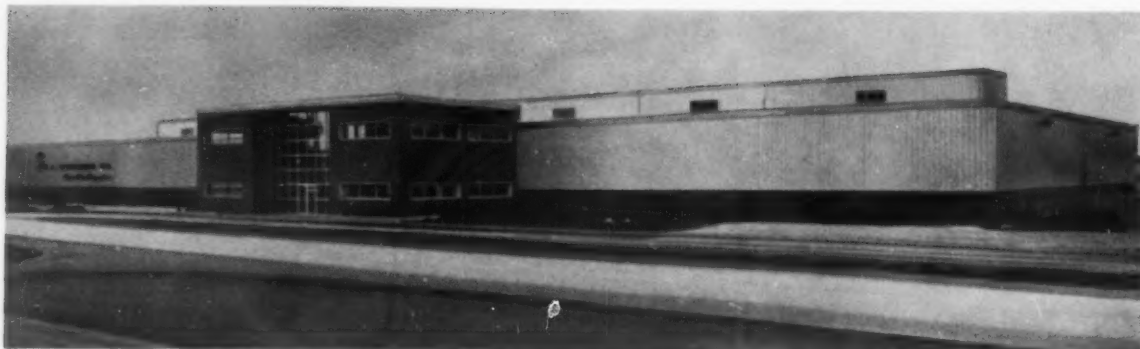
2. It acts as a guide in establishing financial control policies, including those relating to capital expenditures, to inventory investment, and to cash position.

3. It establishes a realistic basis against which to measure actual results.

4. It necessitates coordination, teamwork, and improved communication among the various segments of the business.

5. It promotes an atmosphere of profit-consciousness, and it creates an awareness and understanding of cost throughout the organization.

6. It induces planning at every level of supervision and management, thereby providing an excellent vehicle for



W. A. Krueger Co. new plant in Brookfield, Wis., just outside Milwaukee, is noted for its fine color lithography on "Arizona Highways"

management evaluation, development.

7. It supports the practice of "management by exception" by highlighting significant variations from the plan, and pinpointing areas requiring managerial attention.

IN ADDITION to the many benefits of a budgetary program, consideration must be given to the limitations which sometimes arise from misconceptions of what a budget is and how it should be administered. Some typical examples are:

1. Failure to realize that budgeting is not a substitute for sound operating programs or good business judgment; it is a tool to be used by competent management in directing and controlling the activities of the business.

2. Failure to recognize the importance of sound human relations; good results can be achieved only through the coordinated efforts of many persons at various management levels.

3. A tendency to over-plan and/or to over-control.

A FUNDAMENTAL REQUIREMENT of successful budgeting is a soundly constructive organization with clearly defined areas of responsibility and authority. The attainment of objectives rests with the managers and supervisors of the various functions of a business, and it is therefore essential that there be no question as to who is authorized to make certain commitments or who is responsible for producing definite results. Other prerequisites are:

1. Support of top management (this is essential).

2. Definite assignment of responsibility for the budget function in order to ensure proper organization and coordination of the program.

3. Adequate and accurate recording (accounting) of all transactions providing for allocation of controllable expenses to functional responsibility.

4. Prompt control reporting with the emphasis on corrective action rather than on explanation of variations.

BECAUSE OF THE NUMBER of persons and the various interrelated actions and decisions involved in the preparation and execution of a budget plan, it is essential that responsibility for coordination of the over-all program be assigned to one individual, preferably an executive of the company. This individual is, in a majority of cases, the controller.

The controller's responsibilities, as described in a prominent company's budget manual, are as follows:

"All forecasts and budgets are to be prepared under the direction of the Controller's Office. Specifically, the Controller's Office will:

- "1. Define the policies and procedures under which the budget plan is to operate.

- "2. Aid and advise in the preparation of forecasts and budgets; define the form and manner in which the necessary detail is to be prepared.

- "3. Schedule the time for submitting the required data.

- "4. Delegate responsibility for the preparation of certain forecast and budget data.

- "5. Assemble and publish forecasts and budgets.

- "6. Provide for the accounting for actual income and expenditures in the details necessary for the operation of the budget plan.

- "7. Analyze, report, and interpret comparisons of actual and budget.

"The Division Manager, Plant Managers and Administrative Department Heads are to be responsible for the preparation of their budgets and for submitting the required budget information to the Controller's Office according to schedule. They are also to be responsible for the execution of their respective budgets."

A budget committee, consisting of representatives of the principal departments, is commonly employed to promote cooperation. Such a committee affords the budget manager an opportunity to maintain effective liaison with these important activities and facilitates the flow of information between

the operating divisions and the budget department.

A BUDGET PROGRAM, obviously, will be fully effective only if it encompasses the entire organization; a complete installation should be the ultimate goal. This may be accomplished in gradual steps by introducing the program to limited areas of the organization during the break-in period.

Establishment of proper climate is also essential to the success of the program. A well designed educational effort is the best means of indoctrinating all supervisors with the philosophy of budgeting as a principal tool of successful management. To avoid the possibility of misunderstanding, participating personnel should be provided with written instructions which spell out the procedures and time schedules to be followed.

THE DEVELOPMENT of budgeting at W. A. Krueger Co. has been a process of evolution. In 1952 our "budget" consisted of expense estimates, based almost entirely on experience, prepared by the accounting department for the sole purpose of establishing standard hour cost rates. Since that time, the program has been expanded gradually, culminating this year in the introduction of our profit plan.

Before discussing the nature of our program, it might be helpful to review briefly the history of our company.

Founded in 1934, W. A. Krueger Co. is a young company, with a total employment of more than 300 persons serving approximately 400 customers throughout the country. During the past 10 years, the company has grown substantially. Its sales have increased 256%; earnings before taxes, 527%, and net investment in plant and equipment, 530%.

This rapid growth has been accompanied by increased complexity and ever-increasing demands on the time of management. We believe that our profit planning program will contribute

significantly to the effectiveness of our management by enabling it to concentrate on areas of exception which require their attention.

Our long-range planning at present is limited to the areas of sales, capital expenditures, and organizational requirements, covering a period of three years. It is our intention, ultimately, to coordinate long-range plans for every major activity of the business.

Our annual (short-range) profit plan is composed of the following elements:

1. Management plan or statement of basic objectives.
2. Sales forecast.
3. Manufacturing-cost budgets.
4. Administrative, selling, and other expense budgets.
5. Capital expenditure forecasts.
6. Working capital, cash, and balance sheet forecasts.

The budget committee, consisting of the president, the vice-presidents of sales and production, and the controller, meets early in the fourth quarter of the current fiscal year. This meeting is for the purpose of establishing the basic objectives which are to serve as a guide to all levels of management in preparing and carrying out the plan during the coming year. Such objectives normally deal with desired sales volume, net income for the period, financial position, capital expenditures, and cost reduction objectives.

THE SALES FORECAST is the foundation of our profit plan. Each salesman is provided with statistical data on past sales as a guide for making his estimates. Salesmen are required to forecast sales for the first quarter of the budget period, by months and, for the remainder of the year, by quarters. The individual forecasts of the salesmen are reviewed by the sales manager and revised as necessary. When the sales department feels that it has arrived at a reasonable and conservative forecast of sales for the coming year, the schedules are forwarded to the controller's office, where they are checked for mathematical accuracy and summarized for presentation to the budget committee for approval. During the year, quarterly sales forecasts are up-dated and projected by month.

MANUFACTURING expense budgets, in addition to providing a basis for establishing monthly allowances against which actual expenses can be measured, serve the purpose of determining standard expense rates for each cost center, which are incorporated into our standard costs.

Direct materials (paper, ink, outside services, etc.) are estimated on the basis of their historical relationship to sales. Material costs are deducted from budg-

eted net sales to arrive at what we term value of production. All operating expenses are related to this base in our budget reports.

Chargeable (production) hours are determined for each cost center on the basis of experience, with consideration given to known or planned changes in equipment and production methods. Manning tables are prepared for all departments and manpower requirements compared with net available man-hours, after giving effect to holidays and vacations. This analysis facilitates the establishment of personnel training and recruitment policies for the coming year.

Direct labor is computed for each cost center by applying average labor rates, adjusted for standard productivity factors, to the budgeted chargeable hours.

Indirect labor is comprised of two elements: salaries of supervisory and clerical employees, and wages of material handlers, floor-help, etc. Salaried expense is readily determined from approved salary schedules. Wages are budgeted on the basis of planned activity levels in the various manufacturing and service departments.

Supplementary labor costs, or "fringe" benefits, including holiday and vacation pay, welfare, insurance, payroll taxes and planned premium pay, are related to total labor costs.

Other variable expenses, controllable in part or in their entirety by the foremen, are budgeted by the various plant departments, with appropriate consideration given to the variability of the expense items in relation to anticipated levels of activity.

Fixed expenses, such as depreciation, property taxes, insurance and other book charges are calculated by the accounting department.

BUDGETS for administrative, selling, and other expenses are prepared in much the same manner as budgets for manufacturing expenses. The respective departments heads are responsible for the preparation of their budgets and the control of expenses through proper utilization of personnel, implementation of policies, and execution of plans.

CAPITAL BUDGETING is, without question, one of the most important and difficult areas of managerial decision. Unwise capital expenditures can impair the financial position of a company, while, conversely, failure to make wise investments can inhibit healthy growth.

In planning capital expenditures, we give consideration to effects on working capital, new markets, sales, return on investment, and alternate methods and costs of financing. Requests for capital

appropriations are classified as to purpose (additions, replacements, cost reduction, welfare, etc.) and must show estimated costs for each project. All requests are reviewed by the budget committee and, following approval, become part of our profit plan.

Approval at this point, however, does not constitute authorization to make commitments; it is only an appropriation for budget purposes. Final approval must be obtained on each project in excess of \$100 at the time that the expenditure is to be made.

THE BUDGET SCHEDULES, submitted by department heads and officers responsible for or most conversant with the various operations, are assembled by the controller's office, and tested for reasonableness in view of anticipated volume, experience, and future requirements and plans. Following review and approval by the budget committee, the various schedules are incorporated into our master plan.

ONCE a realistic profit plan has been developed, it should be used to measure performance. All management reports should contain both actual and budget information and should be designed to encourage top management to look to their subordinates for explanations of variances and methods of correcting them. The basic requirements for effective reporting are:

1. Departmentalization of activity and responsibility.
2. Valid comparisons.
3. Useful reports.

Control of amount and timing of information flowing through the organization is also important and should be given careful consideration and continued attention.

Our budget reports consist of complete monthly statements, supplemented by weekly reports on labor utilization and production performance. Excessive variances are analyzed and corrective action taken as required.

IT HAS BEEN SAID that one of the best measures of the effectiveness of management is a comparison of actual financial results with planned results. If the budget is properly used, it will provide adequate and automatic control at every level of management. If the principles of responsibility accounting are followed, the budget will be set by the same individual who is charged with getting the sales dollar or committing the company for the expense. When each manager challenges his every action with such questions as "Is it in the budget?" and "Will it help us meet our objectives?" then you have achieved the basic objectives of a sound budget program.

Poor Public Relations Almost Let A \$100,000 Job Get Away

By Marshall R. Straus
As Told to John M. Trytten

Marshall R. Straus is president and general manager of Straus Printing Co., Madison, Wis. He is also president of the Ben Franklin Club of Madison; a director of the Printing Industry of America, Inc.; a member of the public relations committee of PIA's Master Printers Section, and a former member of the executive committee of the Union Employers Section of PIA



A LITTLE OVER a year ago I was elected to our church council and became the chairman of the music committee. This was natural since my principal hobby is music and singing.

At one of the first meetings, I found that the church was engaging in a new experiment in adult Bible study. A famous artist had been commissioned to do some 40 pictures depicting scenes in the Old Testament. These paintings were to be used in communicating pictorial concepts of the Scriptures.

The first painting, for instance, illustrates the teachings of Genesis 1-2 and Psalms 8 and 24, portraying several major concepts relating to creation. There is a pair of hands lifting the earth out of a hazy mist to symbolize that God created the heavens and the earth. A crown held by a man standing on the earth is meant to indicate that man is the master of creation. Some paintings portray more than a dozen concepts, and all are in full color.

How my mouth watered when I found these paintings were to be reproduced on heavy linen-embossed paper in their original size of 30x40 inches, and also on a high-gloss stock, 8½x11 inches, all in full-color process lithography. Imagine my dismay when I found that two big-city printers, one in Chicago and one in St. Paul, had al-

ready submitted quotations, and the order was about to be placed.

When I inquired of the council whether we might be considered in the printing and given an opportunity to quote, the replies went something like this: "You can't do this kind of work, can you?" or "You wouldn't be interested in anything like this, would you?"

Well, my mental calculator, ordinarily neither fast nor accurate, but inspired by what I had just seen and heard, turned up a figure representing the approximate amount involved—and when anyone is willing and able to spend \$100,000 on printing, I am very much interested.

Strange, though, that they would ask such questions, and that I hadn't been considered before. We have been in business for 40 years, and we employ about 50 people—so we must print something. I was no stranger to the church or the council either, since I had soloed in the choir on Sundays for years.

But I began to wonder if in all these things I have been doing for public relations and civic duty, I had been ignoring legitimate opportunities for selling printing—the one thing that keeps me and my family eating? How could the council know that we were at that moment installing a \$90,000 invest-

ment in the form of a new 35x45 two-color offset press?

In my excitement I suggested that I would be willing to do the first picture for nothing so the council could adequately judge the quality of our work. I also took the senior pastor and his assistant, as well as four of the council members, on a tour of our facilities after the meeting.

Everyone was amazed at what we had, and especially the new press just then beginning to take shape. On the strength of what they had seen, my offer was accepted, and I went about my planning in earnest.

It was a gamble. The press as yet hadn't printed a single sheet. I wasn't sure of a supplier capable of making good separations in that large a size. Nor was I sure that, all things considered, we would get the order.

The first painting, I am pleased to say, was successfully reproduced (we had been doing a considerable volume of color work for years, even if the council didn't know it). Though the council members were satisfied with the quality, they relied on the opinion of the artist—and he clinched the order for us, much impressed by the final product.

The program has grown beyond anything the church had ever planned, and

is now being offered to churches of every denomination all over the country. The original 40 illustrations have been expanded to 88, covering both Old and New Testaments, and will be presented in two volumes.

The plates alone to reproduce the large sizes for classroom use cost \$64,000; those for the smaller textbook given each student cost \$20,000. The length of the press run has been increased three different times as the program has grown, and the related printing is considerable. In fact, the details are so complicated, and change so frequently, that one can't imagine handling them successfully with a printer out of town.

For the congregation of Bethel Lutheran Church, which has grown from 400 to 6,100 members during the pastorate of Dr. Morris Wee, the Bible study plan is probably the most exciting thing that ever happened to it.

And to Straus Printing Co., the job that started out in church with a free

offer to better the quality and prices of competitors, has turned into the largest job we are ever likely to have.

Furthermore, it has opened new doors for us by providing our salesmen with samples their customers and prospects aren't likely to see from any other source. It has given our workers a real sense of pride in the beautiful work they helped create. Champion Paper Co. was so impressed with the subject matter and quality that reprints of the smaller reproductions were inserted in their national advertising as an example of superior work done on Kromekote paper.

In reflecting on the many situations like this one, where I had served on clubs and committees, I began to wonder why it had never before seemed important to make known to others what our organization can do. Making sure that everyone in the community knows the kind of work we are capable of doing is the new goal for our sales department.

Wednesday, only to turn up at 4:59 p.m. with a handful of hastily hand-bound copies and promise to deliver "most of them" next day (again at 4:59)? There's the element of *dependability* that's vital to customers.

And how do you prevail *accuracy*? How costly this one item alone can be. Does the estimate ever show that one company has a proofreading department while the low bidders do not? Why hide your light under a bushel of estimates that do not tell everything.

If the salesmen do all the leg work, proofreading, and delivery, that is a poor sign of *efficiency* in operation. Are changes made properly when transmitted over the phone? Do you blame the weather for slow drying; late delivery on "the truck broke down;" missing proofs on the secretary, and on "Jones is home sick"? Who but the customer pays for inefficiency in money, time, and tribulation? Those things are concomitants of low bids.

These five elements, each with their cost effects, may play just as important a part in the final price as the costs of work and materials, whether reflected in the billing or the cost sheets.

THE LOW BIDDER can not talk about these five values, much less list them, but if *you* offer them, emphasize them right on your estimate form where they have a chance to do a selling job. If the prospect is the right type of customer, the chances are excellent that he, too, will place a value on quality and service, especially if he has paid the price in disappointments in the past.

Never go in fighting strictly on the basis of cheapness. There is a great difference between a cheap product and a competitive product. *The difference lies in quality, workmanship, and service.* The customer may purchase your product because of a cheap price, but if it lacks quality, and the service is poor, he will never buy again.

A great, nationally-known corporation in another field has this to say to its salesmen in a training manual:

"There are many concerns which undersell us in price. They sell a product which they are quick to announce is "just as good" as ours. These concerns make sales, but they can never hope to equal or approach the sales volume of the quality manufacturer, who is able to establish outstanding sales records and still receive a fair and equitable price. Though there may be cheaper products said to be "just as good," the consumer who purchases from us receives extra satisfaction over a period of many years and buys from us again.

"On the other hand, the unfortunate customer who buys a cheap product (Turn to page 110)

How to Meet Price Competition

Show All Benefits of Your Service on Your Estimate

Another of a series for printers and lithographers

By Ovid Riso

MANY A CUSTOMER has awarded an important job to a printer purely on the basis of the lowest bid . . . and got just what he ordered. These customers prove, over and over, the truth in the proverb that "good things are not cheap, and cheap things are not good."

The cost of good printing can not be gauged only in terms of money. There are five other values which, because they do not show up in the estimate, are overlooked by the customer. These are quality, performance, dependability, accuracy, and efficiency.

But where are they reflected in the formal estimate? If you offer these values, why compete on a money-only basis with low-bid companies? *The customer wants these values!* Impress him with the fact that, if some other bid is lower, yours is more valuable by listing these items on your estimate without even giving them a dollars-and-cents figure.

If you don't place a value on them, simply by a listing, he may not even think about them. Listed, they give him a realization of the quality and service

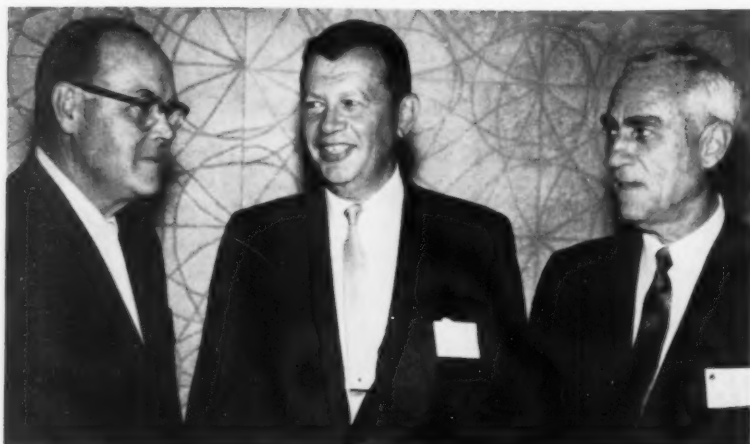
which you are able to give, over and above the cost of work and materials.

Automatically, you adjust the cost situation in his mind; if your estimate is higher, as it should be, then you balance the competitive scales. The salesman, too, should emphasize these additional free values in his conversations with the prospect. For instance:

Quality may be called for in the specifications, but that does not mean that it will be reflected in the finished job. The buyer may ask for the use of high-grade paper, but how does one specify good presswork? Or good, tasteful composition? Or fine camera work?

Performance, also, cannot be judged by the customer until after the job is completed. If the work has taken entirely too much time, or failed to live up to expectations in some way, only when it is completed can the customer say, "Never again."

DOES THE PRINTER live up to his promises? Do he, his salesman, or his messenger show up when they say they will? Does he promise to deliver on



New PIA president F. N. Ehrenberg (center) of New York City is flanked by F. F. Pfeiffer (left), treasurer, of Dayton, O., and O. R. Sperry, vice-president, of Chicago. Arthur H. Gratz of Pittsburgh was elected secretary. Immediate past president is W. F. McArdle

PIA Convention-Exhibit Draws 1,200

FRANCIS N. EHRENBURG, chairman of the board of Rumford Press, New York City, was elected president of Printing Industry of America, Inc., at the 74th annual convention of the organization in Washington, D.C., Oct. 24-29. Some 1,200 persons attended the convention meetings and the machinery exhibits.

New vice-president is Oliver R. Sperry of R. R. Donnelley & Sons Co., Chicago. Arthur H. Gratz of Herbick & Held Printing Co., Pittsburgh, was named secretary, and Frank F. Pfeiffer of Reynolds & Reynolds Co., Dayton, Ohio, was elected treasurer. Immediate past president is Walter F. McArdle, McArdle Printing Co. of Washington, D.C.

The opening session Monday morning, Oct. 24, featured a talk on "The Graphic Arts Equipment Exhibit and New Developments" by Paul Lyle, executive vice-president of the Western Printing and Lithographing Co., Racine, Wis.

Retiring President Walter F. McArdle's address was entitled, "The Printer's Role in World Affairs." A ceremony which featured the cancellation of the mortgage on the PIA headquar-

ters building in Washington was presided over by Elmer G. Voigt, John M. Wolff, and Elmer Pusey, representing the PIA building properties committee. The afternoon was left open so delegates could visit exhibits.

Tuesday morning, Oct. 25, John G. Gerken, management consultant for the Printing Industries Assn. of Los Angeles, presented a talk entitled, "Is More Volume the Only Answer to Printing Profits?"

Mr. Gerken's talk was followed by case history presentations by A. M. McWhirter, McWhirter Co., Kansas City, Mo.; Don M. Nixon of Bodine, Inc., and Herbert W. Sayers, Sayers Printing Co., St. Louis.

Tuesday afternoon, several hundred delegates visited the PIA headquarters building where a subscribers book and the PIA board room were dedicated.

THE MASTER PRINTERS SECTION of PIA held its annual meetings Wednesday and Thursday morning. Max B. E. Clarkson, Graphic Controls Corp., Buffalo, section president, opened the meeting. Five seminars discussed employee personnel policy manuals, pension plans, employee benefit pro-

grams, craftsmanship certificates, and union organization drives.

A joint luncheon with the Union Employers Section Wednesday noon had Dr. E. M. Gherman of Chicago as its principal speaker.

Wednesday afternoon the Master Printers heard an address entitled, "The Union Threat to Personal Freedom," by Sylvester Petro, New York University law professor. Standing committees met in the late afternoon.

"The Truth About the Right to Work Laws" was discussed Thursday morning by W. T. Harrison, president of the National Right to Work Committee, Washington, D.C. An open business session followed. Officers elected last year were named for a two-year term; Harold W. Braun, Fetter Printing Co., Louisville, was named second vice-president to replace Frank C. Corley of Corley Printing Co., St. Louis, who had resigned.

A HIGHLIGHT of the Union Employers annual meeting was a series of six addresses by graphic arts union presidents on Wednesday, Oct. 26. Mendel Segal of Atlanta, Ga., UES president, presided.

At right are members of PIA's new executive committee: back row (l. to r.), D. B. Thrush, Robert T. Wolff, Irl J. Korse, George H. Cornelius, Jr., Garnett Landrum, C. L. Conlan, and John D. Rockaway; front row (l. to r.), Max B. E. Clarkson, Frank F. Pfeiffer, Walter F. McArdle, Francis N. Ehrenberg, Oliver R. Sperry, Mendel Segal, B. J. Taymans of PIA



Peter Becker, Jr. (r.), Arrow Press, Washington, D.C., receives A. F. Lewis Man-of-Year award from Harold W. Braun of Fetter Printing Co., Louisville. Mr. Becker has been active in promoting PIA's Managing Your Business program and in supervising PAR



to Washington

Delegates first heard Kenneth J. Brown, Amalgamated Lithographers of America. Then followed Joseph Denny, president, International Brotherhood of Bookbinders; Wilfred T. Connell, president, International Photoengravers Union of North America; Alexander J. Rohan, vice-president of International Printing Pressmen & Assistants' Union of North America; James H. Sampson, president, International Electrotypes & Stereotypers Union, and Elmer J. Brown, president, International Typographical Union.

At the business session Thursday morning, delegates reelected officers for another year as follows: Mendel Segal, Atlanta, president; Oran I. Brown, Skokie, Ill., first vice-president; George E. Sheer, Dayton, O., second vice-president; Warren H. Deal, Portland, Ore., third vice-president and Robert L. Sorg, New York City, treasurer. Gerald A. Walsh continues as secretary of the section.

"Crystal Balling the 1961 Collective Bargaining Picture" was the title of a panel which included George M. Houlahan, general manager, Franklin Association of Chicago; Gerald A. Walsh, UES secretary; Matthew A. Kelly, secretary, Printers League Section, New York Employing Printers Association, and George A. Mattson, PIA director of special services.

MEMBERS of the Rotary Business Forms Section held a luncheon and general session Thursday afternoon, Oct. 27. Carroll C. Barfield of Atlanta, RBF president, presented a panel of speakers on various methods of marketing business forms. Panel members were John Randall, Caledonia, N.Y.;

Ernest Reveal, Rochester, N.Y., and Clyde Henderson, of Orlando, Fla. Charles W. LaBlanc, director, Special Services Division, Research Institute of America, conducted a forum on selling and marketing.

CONCURRENTLY with the RBF Section meeting Thursday afternoon, PIA held a session for small printers. W. Carey Dowd III of Charlotte, N.C., presided. Points discussed by delegates, who were divided into small groups, included a definition of a small printer, needs peculiar to small printers, and methods PIA might use to help small printers.

Panel members included Jack J. Ball, Fort Worth; Laurence Blumenfeld, Washington, D.C.; O. T. Hamilton, Jr., Burbank, Calif.; William J. Murphy, Albuquerque, N.M.; Thomas W. Reese, Hickory, N.C.; William J. Russell, Omaha, Neb., and Earl Vogt, Milwaukee.

THE HIGH POINT of Friday's production session was a talk by Donald E. Sommer of Printing Industry of America entitled "Six Ways to Improve Production."

Mr. Sommer pointed out that of a typical eight-hour day, only 12 minutes of the productive time is for profits. He said that the idea is to increase production by finding "lost minutes," and that this challenges every fiber of management's mind.

Willard E. Brown, Judd & Detweiler, Inc., Washington, started off the production session by emphasizing the importance of production in relation to profits in the modern printing plant.

Byron W. Stinson of Thomas J. Moran's Sons, Inc., Baton Rouge, La., spoke on "How to Measure Production Results." He said that to recognize progress, you must measure and compare. A comprehensive set of records is necessary on every phase of production, he declared.

Case histories of successful management actions that resulted in lower unit production costs were given by Edward C. Gossel, St. Louis; H. Ralph Hernley, Scottsdale, Pa., and Jacob F. Worner, Jr., Dayton, Ohio.

Paul E. Foss, Paul Foss Printing & Litho Co., Minneapolis, spoke on "The Important Aspects of Purchasing New Equipment." He pointed out that there are more costs than the cost of the new machinery, and many of these are tied up in the old machinery, which may be costing production, costing repairs, and in many ways penalizing the owner of the old machinery.

Glen C. Hyatt of Evergreen Press Ltd., in Vancouver, B.C., scheduled to speak on the subject of buying new equipment, was not present because his plant had been destroyed by fire just as he was ready to leave for the convention.

THE TECHNICAL FORUM Saturday morning was attended by 250 representatives of printing management. More than 100 questions had been submitted prior to the forum meeting, and 50 questions were asked from the floor during panel discussions.

Edward Blank, director of production management and new developments for the New York Employing Printers Association, was chairman of the technical forum.



Rel's products are the result of careful planning before beginning production. Economies make more advertising possible for many clients

Minneapolis Service Combines All Graphic Arts Functions

Rel Graphic Services, Inc. provides high-grade printing economically by performing each production phase, from the first rough sketches to the last steps in the bindery, under one roof

"Yes, WE NEED some printing, but we don't know how to get started," is a typical statement heard by salesmen of Rel Graphic Services, Inc. of Minneapolis, according to LeRoy E. Bothum, a Rel partner. In fact, he founded the organization to help clients get started on profitable printing programs.

Mr. Bothum stated that he considers the preparation and production of a printed piece to be divided into five stages: Layout, copy, composition, finished art, and printing, each requiring special talents and skills. A closer working relationship between the talents required for each step, he believes, can mean important savings for most advertisers. In October, 1959, Rel Graphic Services was started with the objective of combining the five elements of print-

ing production into one coordinated operation in one shop.

The service is designed for the client who is not interested in layout, copy, type, etc., but only in the printed piece and the results it gets. Rel is set up to obviate the printing salesman who must refer a job to an artist, copywriter, typesetter, and then to his own firm's estimator before he can quote on it. It is also designed to save advertising agency account executives the hours they spend assembling prices and scheduling art, composition, and printing before giving clients costs and delivery dates of printed pieces.

Rel wants each of its salesmen to be schooled in all elements of preparing a printed piece. He should be able to answer questions on all phases of a job's

Ward Freidberg (L.), art director and vice-president, and LeRoy Bothum, president



Typographic Scoreboard

BY J. L. FRAZIER

• Subject: "The Saturday Evening Post" •

Issues of September 10, 17, and 24

preparation and to handle its production from concept to delivery. He should also be able to suggest a format, size, stock, color, art style, and type, and give a cost estimate and delivery date for a job before he leaves the client's office.

Rel performs all the production steps except copy writing in its office. For copy, it uses the services of free-lance writers. No layout is produced until the size and stock is determined. If copy is furnished, the type selected is scaled exactly for typesetting, and then a layout is designed that fits around the copy blocks.

THE COPY MANUSCRIPT is marked up completely, leaving nothing to the judgment of the typesetter. It is also thoroughly keyed to the layout. Finished art is prepared in the most thorough way possible, according to Mr. Bothum, with all necessary instructions. Rel takes pains to make the art complete so that its strippers do not have to double as artists, running up the job cost.

Rel does everything possible to see that keylines are ready for the camera in order to eliminate the expensive mechanical operations that are necessary if art is incomplete. Photographs are exactly scaled and blue-lined into position. Color separations are made with nonshrinking overlay film and perfectly registered. Outlined photographs are silhouetted with white or Kemarted so that no hand work needs to be done in the stripping room. Pastels and tempera colors are never used in Rel artwork because they are too difficult to match with printing inks.

THOROUGH PREPLANNING and control of all art and printing phases has helped many companies afford top quality advertising that would be too expensive under any other production methods, according to Rel. The creative and coordinated approach to the entire graphic arts field is guided by two men who have had broad experience in its various phases.

Mr. Bothum has worked in nearly all the major areas of graphic arts reproduction. He studied art and typography and worked for three years as a commercial artist. For four years he worked as a typographer, markup man and type salesman, and for two years as a printing salesman.

Mr. Bothum's partner, Edward Freiberg, has been an offset stripper, a textile artist, and the owner of a New York art studio. For four years he was owner and offset pressman of a printing company, and later served as the art director of a printing firm before becoming a partner in Rel Graphic Services, Inc.

Type Faces Employed

Century Schoolbook (T)	13
Century Expanded (T)	10
Bodoni (M)	6
Bodoni Book (T)	9
News Gothic (M)	12
News Gothic Light (M)	1
Times Roman (T)	10
Caledonia (T)	8
Caledonia Bold (T)	1
Baskerville (T)	6
Baskerville Bold (T)	3
Venus (M)	2
Venus Light (M)	1
Caslon Old Style (T)	4
Bookman (T)	2
Garamond (T)	2
Fairfield (T)	2
Gothic No. 544 (M)	2
Bulmer (T)	1
Torino (M)	1
Franklin Gothic (M)	1
Fortune (M)	1
Photolettering (T)	1
Unidentified (T)	5

Ads set in traditional types	77
Ads set in modern types	27

Weight of Type

Ads set in lightface	72
Ads set in boldface	27
Ads set in mediumface	5

Ten of the full-page and larger advertisements checked in this analysis are not included in the foregoing tabulations because two are completely hand-lettered—one in traditional style and the other in

modern—and eight in a mixture of styles without one dominating sufficiently to justify classification. The 10, however, are included in the tabulations of Layout, Illustration, and General Effect which follow and play a significant part in the complete analysis. It should be noted that the display of 24 advertisements credited to traditional types in the list of "Type Faces Employed" is in type of modern character, while not one credited to a modern type is topped by display of traditional style. More advertisements in the three issues checked are, therefore, modern than the total of that tabulation indicates. To see to what a remarkable extent type is depended upon for the "new look," note in the tabulations which follow how very few involve modern layout and illustration as compared with the number credited with being modern, all factors considered. It should be remembered that the art and not the type instituted the mode considered.

Layout

Conventional	86
Moderately modern	28
Pronouncedly modern	0

Illustration

Conventional	101
Moderately modern	11
Pronouncedly modern	0
Two ads are without illustrations	

General Effect (all-inclusive)

Conventional	52
Moderately modern	62
Pronouncedly modern	0

Shown below are scorekeeper's selections as the best modern and conventional advertisements, respectively, in the issues checked. Each exemplifies what scorekeeper considers could well be regarded as a principle in the design of display typography, an admonition in a headline, "Make it big and keep it simple." What makes the first modern is not layout or the bold sans serif display, but the "stacking" of the two main lines. This is truly a recent invention. Despite the use of condensed sans serif for the heading, a letter form often employed in work made modern by other qualities, he rates the second conventional because layout and illustration are without modern qualities and have more effect on the whole than the style of type, commonly seen 50 years ago



hot tip for power

AC FIRE-RING SPARK PLUGS

THEY MUST BE THE BEST!

For more information, write to AC Spark Plug Division, General Motors Corporation, Warrendale, Pa. 15090. In Canada, write to AC Spark Plug Division, General Motors of Canada Limited, Mississauga, Ontario. In Europe, write to AC Spark Plug Division, General Motors Europe Limited, London, England. In Japan, write to AC Spark Plug Division, General Motors of Japan Limited, Tokyo, Japan. In South America, write to AC Spark Plug Division, General Motors of South America Limited, Rio de Janeiro, Brazil. In Mexico, write to AC Spark Plug Division, General Motors of Mexico Limited, Mexico City, Mexico. In the Philippines, write to AC Spark Plug Division, General Motors of the Philippines Limited, Manila, Philippines. In India, write to AC Spark Plug Division, General Motors of India Limited, Bombay, India. In Australia, write to AC Spark Plug Division, General Motors of Australia Limited, Sydney, Australia. In New Zealand, write to AC Spark Plug Division, General Motors of New Zealand Limited, Auckland, New Zealand. In South Africa, write to AC Spark Plug Division, General Motors of South Africa Limited, Johannesburg, South Africa. In Egypt, write to AC Spark Plug Division, General Motors of Egypt Limited, Cairo, Egypt. In Israel, write to AC Spark Plug Division, General Motors of Israel Limited, Tel Aviv, Israel. In Iran, write to AC Spark Plug Division, General Motors of Iran Limited, Tehran, Iran. In Iraq, write to AC Spark Plug Division, General Motors of Iraq Limited, Baghdad, Iraq. In Saudi Arabia, write to AC Spark Plug Division, General Motors of Saudi Arabia Limited, Riyadh, Saudi Arabia. In Kuwait, write to AC Spark Plug Division, General Motors of Kuwait Limited, Kuwait City, Kuwait. In Bahrain, write to AC Spark Plug Division, General Motors of Bahrain Limited, Manama, Bahrain. In Oman, write to AC Spark Plug Division, General Motors of Oman Limited, Muscat, Oman. In Qatar, write to AC Spark Plug Division, General Motors of Qatar Limited, Doha, Qatar. In United Arab Emirates, write to AC Spark Plug Division, General Motors of United Arab Emirates Limited, Dubai, United Arab Emirates. In Jordan, write to AC Spark Plug Division, General Motors of Jordan Limited, Amman, Jordan. In Lebanon, write to AC Spark Plug Division, General Motors of Lebanon Limited, Beirut, Lebanon. In Syria, write to AC Spark Plug Division, General Motors of Syria Limited, Damascus, Syria. In Turkey, write to AC Spark Plug Division, General Motors of Turkey Limited, Istanbul, Turkey. In Greece, write to AC Spark Plug Division, General Motors of Greece Limited, Athens, Greece. In Cyprus, write to AC Spark Plug Division, General Motors of Cyprus Limited, Nicosia, Cyprus. In Malta, write to AC Spark Plug Division, General Motors of Malta Limited, Valletta, Malta. In Monaco, write to AC Spark Plug Division, General Motors of Monaco Limited, Monte Carlo, Monaco. In San Marino, write to AC Spark Plug Division, General Motors of San Marino Limited, San Marino, San Marino. In Vatican City, write to AC Spark Plug Division, General Motors of Vatican City Limited, Vatican City, Vatican City.



A new kind of cushion against wear and repair

DETROIT DEMANDS IT! KENDALL HAS IT!

Higher Quality Protection for Your High Performance Engine

For more information, write to Kendall Motor Oil Company, Detroit, Michigan. In Canada, write to Kendall Motor Oil Company, Toronto, Ontario. In Europe, write to Kendall Motor Oil Company, London, England. In Japan, write to Kendall Motor Oil Company, Tokyo, Japan. In South America, write to Kendall Motor Oil Company, Rio de Janeiro, Brazil. In Mexico, write to Kendall Motor Oil Company, Mexico City, Mexico. In the Philippines, write to Kendall Motor Oil Company, Manila, Philippines. In India, write to Kendall Motor Oil Company, Bombay, India. In Australia, write to Kendall Motor Oil Company, Sydney, Australia. In New Zealand, write to Kendall Motor Oil Company, Auckland, New Zealand. In South Africa, write to Kendall Motor Oil Company, Johannesburg, South Africa. In Egypt, write to Kendall Motor Oil Company, Cairo, Egypt. In Israel, write to Kendall Motor Oil Company, Tel Aviv, Israel. In Iran, write to Kendall Motor Oil Company, Tehran, Iran. In Iraq, write to Kendall Motor Oil Company, Baghdad, Iraq. In Saudi Arabia, write to Kendall Motor Oil Company, Riyadh, Saudi Arabia. In Kuwait, write to Kendall Motor Oil Company, Kuwait City, Kuwait. In Bahrain, write to Kendall Motor Oil Company, Manama, Bahrain. In Oman, write to Kendall Motor Oil Company, Muscat, Oman. In Qatar, write to Kendall Motor Oil Company, Doha, Qatar. In United Arab Emirates, write to Kendall Motor Oil Company, Dubai, United Arab Emirates. In Jordan, write to Kendall Motor Oil Company, Amman, Jordan. In Lebanon, write to Kendall Motor Oil Company, Beirut, Lebanon. In Syria, write to Kendall Motor Oil Company, Damascus, Syria. In Turkey, write to Kendall Motor Oil Company, Istanbul, Turkey. In Greece, write to Kendall Motor Oil Company, Athens, Greece. In Cyprus, write to Kendall Motor Oil Company, Nicosia, Cyprus. In Malta, write to Kendall Motor Oil Company, Valletta, Malta. In Monaco, write to Kendall Motor Oil Company, Monte Carlo, Monaco. In San Marino, write to Kendall Motor Oil Company, San Marino, San Marino. In Vatican City, write to Kendall Motor Oil Company, Vatican City, Vatican City.

Deep-Etching and Copperizing

DEEP-ETCH ALUMINUM PLATES

Importance of deep-etching being questioned. Etching time and depth have been reduced in most shops. Copperizing can improve a plate, but only if it is well made

By Charles W. Latham, Offset Editor

PRINTER and LITHOGRAPHER

THE NAME DEEP-ETCH is not a good name because it implies that a plate is actually etched deep and that this etching is important to the quality of the plate.

The plate is not etched deep. Many plates have been made blind by etching too deep. Just as there was a swing to deep-etch in the early 1930's, there was a swing away from deep-etch later because of blinding troubles.

The early surface plates had a decided tendency to scum because of residual coating left on the nonprinting areas and because of poor desensitizing practices. The deep-etch method overcame these faults and was heartily welcomed. But the tendency toward underdevelopment as well as over-etching caused a lot of failures due to image blindness, so enthusiasm cooled. Now we know what the trouble was and what to do about it.

THE IMPORTANCE of the deep-etching step is being questioned by many users. Some have discarded it entirely. Others have reduced etching time to a fraction of what was once customary. In the early days it was not unusual to deep-etch for two minutes and to a probable depth of 0.001 inch. Most all platemakers today are etching for about 45 seconds and to a depth of about one-quarter of a thousandth.

Etching speed will vary with the strength of the etching solution and with its temperature. Most etches will work three times as fast at 95° F as at 65° F. If you use a commercial coating, it is best to use the etching solution that has been formulated for that coating. And be sure that you get an etch for aluminum. Etching solutions for zinc do not work on aluminum plates.

To gauge the length of time required for normal deep-etching, consult the label on the bottle and pay particular attention to instructions regarding temperature. If these directions are not

given on the label, get them from your supplier. Then post a sign at the sink along with a thermometer. It should look something like this—

TEMPERATURE	DEEP-ETCH TIME
65°	1½ min.
75°	1 min.
85°	45 sec.
95°	30 sec.

The time posted will, of course, depend upon the etching solution used. It is assumed that both plate and solution will be at room temperature.

The Lithographic Technical Foundation has done research on another cause of blindness. It found that the deep-etching solution can be responsible for a poor bond between the copper or lacquer and the aluminum plate. Many deep-etch solutions used on aluminum plates contain ferric (iron) chloride.

When such a solution reacts with the aluminum, part of the iron of the ferric chloride is reduced to metallic iron. In deep-etching, this iron forms in the image areas a powder-like deposit, which does not hold tight to the plate metal. If it is not removed, the copper deposit or the lacquer will lift off at some time during the run. The life of the plate will vary with the amount of the deposit. The deeper the etch, the more iron deposit and the shorter the life of the plate.

THE POWDERY DEPOSIT of iron is easily detected. After development, all the image areas are white. During deep-etching with a ferric chloride type of etching solution, the image areas first become gray and, with longer deep-etching, almost black. To remove the iron deposit, a solution of 10% concentrated nitric acid in a material such as Cellosolve was found to do an effective job.

The formula is:

Cellosolve solvent = Three quarts

Nitric acid conc. = 10 fluid ounces

This solution has been given the name of Nichol.

THE DEEP-ETCHING PAD, like the developing pad, is a plush-covered wooden block. Keep the two pads separate. Paint the wood handles different colors. Use each one for its own purpose so that the developer will not be contaminated by the deep-etch solution and vice-versa.

Each pad after use must be rinsed thoroughly with anhydrous alcohol. Then the excess must be squeegeed off. This treatment will insure a clean pad, free of moisture, and ready for the next plate. At the end of the day the pads may be washed with water, squeegeed, and allowed to dry overnight. Carelessness in handling pads can ruin plates.

As soon as the last application of developer has done its work and has been squeegeed off the plate, then pour on enough deep-etching solution to cover the plate easily when spread. Work it evenly over the plate with the deep-etch pad as in developing. Do this the required length of time, then squeegee it off.

If the room is air-conditioned, standardize your time and stick to it. If the room is not air-conditioned, watch the temperature and time the entire operation accordingly.

After deep-etching with a solution containing ferric chloride, wash the plate with alcohol and use paper wipes until it is dry. Then apply Nichol solution. Pour on a liberal amount and swab it over the entire plate with a plush-covered pad. Handle this pad the same as other pads. Keep it separate and clean. Swab the solution on the plate for about one minute or until all of the gray color in the image has been removed.

THERE ARE THREE different ways of removing the chemicals from the image areas. One is to use a commer-

cial deep-etch neutralizer. In this case follow the supplier's instructions carefully. Another is to use the anhydrous denatured alcohol wash.

With the plate still in the developing sink, lay some deep-etch paper wipes on it, and pour the water-free alcohol on the wipes to avoid spatter. Spattering sometimes causes spots in the halftones. Then use the same wipes to work the alcohol over the plate.

Use a generous amount of alcohol, and rub it evenly and thoroughly over the entire surface. Remove all the dark deposit you can from the image areas. This wash will remove any stop-out shellac or lacquer. Then, wipe off the alcohol.

Repeat this washing operation three more times, using fresh alcohol and clean wipes each time. After the fourth wash, rub the work areas thoroughly with the paper wipes to remove all the alcohol possible. Do not turn on the fan until the plate has been wiped almost dry.

When alcohol evaporates, it cools the plate. If you have alcohol on the plate when you turn on the fan, you may cool the plate enough to cause moisture from the air to condense on it, especially in humid weather. Moisture could soften the stencil and cause penetration scum. It could also prevent the copper or lacquer from holding properly and cause the plate to go blind during printing.

The alcohol must be water free. Ordinary denatured alcohol contains water that softens the gum stencil so that vigorous rubbing may break through and cause penetration. And, since water-free alcohol absorbs moisture from the air, keep containers tightly stoppered. It is best to use one- or two-gallon containers than to let the alcohol remain in a drum, unless the drum will be used up in a week.

Several firms are now offering kits for testing the amount of water in alcohol. A few drops of reagent are put into a sample of alcohol. The water content may be estimated by the color that the sample turns. When things go wrong, and the alcohol is suspected, test it for water.

In humid weather, use plenty of alcohol for each wash. While it is on the plate, the alcohol picks up moisture from the air in relation to the area of the plate and the RH of the air. If you have too little on the plate, the alcohol will pick up enough moisture to dilute it to the danger point. By using more alcohol, you hold down the amount of dilution.

A third method of washing is to use Ethyl or Methyl Cellosolve Wash. They are lacquer solvents and cost more than alcohol, but you need to use less of them. You can use a thinner film of



To wash off deep-etch solution, pour alcohol on the plate without splattering it, which may spot halftones. A good way is to pour it on paper wipe later used to rub it over plate

Photographs—Courtesy of Lithographic Technical Foundation

Before applying lacquer and developing ink, stop-out unwanted deep-etched areas with deep-etch coating solution. Apply smoothly with camel's hair brush, fan dry 10 minutes



these solvents for each wash because they do not pick up water from the air as do alcohols. They dry slowly, and if they do not dry completely, they can prevent the lacquer from holding.

To avoid this danger, it is good practice to wash off the last application of Cellosolve with water-free alcohol. The alcohol also removes any remaining stop-out shellac or lacquer.

Cellosolve is used in the same manner as alcohol when washing the deep-etched plate. Only three applications are needed, and a smaller amount is used each time. No time is saved, however, because of the follow-up step with alcohol.

While the operation of deep-etching is a simple one, the cleaning up of the

image areas after etching becomes one of the critical steps of platemaking. Besides the necessity of removing the spent acid and metallic residue, there is the danger of oily deposits. Some alcohols and plate washes leave a film on the image when they evaporate. An oily film in the image wells can prevent the lacquer from forming a good bond.

Anhydrous alcohol or plate wash can be tested by placing a few drops of it on a clean piece of glass. Turn on the fan and let the drops evaporate. If an oily film remains on the glass, do not use the wash as a final application.

UNWANTED IMAGE AREAS that were too fine or too indistinct to stop out

earlier, can be stopped out after deep-etching. The plate can now be worked on under a bright light, and there is a high contrast between the image and nonimage areas. Fine detail stopping-out should be left until after deep-etching is completed.

Another advantage of stopping-out at this time is that the plate can not be harmed by dark reaction. There is no time limit on the operation.

The procedure is rather simple but sometimes tedious. Small tapered camel's-hair brushes are used to apply the deep-etch coating solution to the unwanted etched areas. If you use a commercial product, follow the manufacturer's directions. If you use a regular coating solution, lay it on smoothly, about as thick as the original coating. Allow it to dry 10 minutes under a fan. Then set the plate up in front of an arc lamp and expose it to harden the stopped-out areas. This exposure may be from one-half to three-quarters of the time needed for original exposures.

Although this supplementary exposure is not used in all shops, it is a worth-while safety factor. It gives the stopped-out areas about the same residual gum film as the other nonimage areas. It does the same for areas that were stopped out with shellac or protected by masking. Furthermore, this residual gum film seems to be an important factor in the desensitization of aluminum plates.

This exposure is particularly important if the plate is to be copperized. Areas on which the coating has not been light-exposed are more easily penetrated by the copperizing solution and are likely to develop scum.

THE CHEMICALLY DEPOSITED copper on the deep-etched image areas seems to increase the adhesion of the lacquer. It produces a more desirable plate that is less likely to sharpen or go blind in the press.

But copperizing is not a cure for a carelessly-made plate. It will improve a well-made plate but will do nothing for one that is improperly made. If gum was left in the image areas during development, copperizing will not save the plate. If an excess of iron deposit is left there by improper washing, copperizing is not a cure. The plate may go blind.

TO COPPERIZE A PLATE, pour the copperizing solution on and spread it over the work areas with a plush-covered pad. Keep the copperizing pad separate from the other pads. Use it only for copperizing and keep it clean with alcohol. Do not let it pick up moisture. Work the solution over the plate for one or two minutes. Properly done

Century-Old Lost Woodcuts Are Used for Civil War Calendar

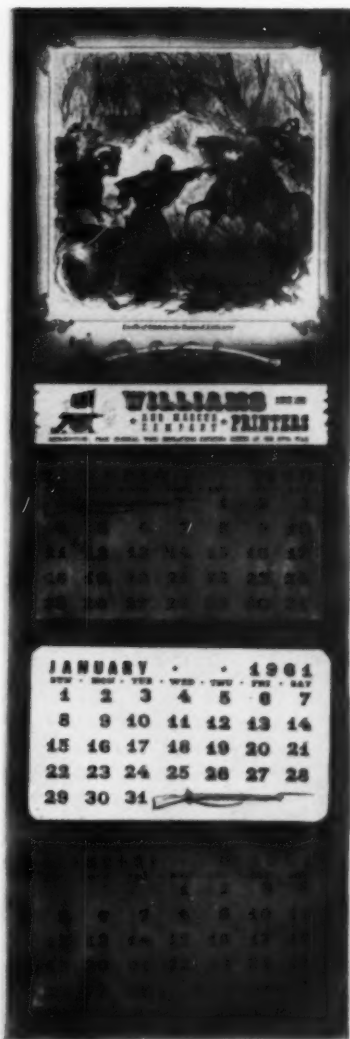
WOODCUTS made as early as 1860, many depicting scenes of the Civil War, turned up in April, 1959, in a publisher's basement. The cuts came to light when George S. Ferguson Co., Philadelphia book publishing firm, was moving its facilities to the Primos, Pa., plant of Franklin Printing Co., which had bought the Ferguson firm shortly before the cuts were discovered.

Franklin Printing Co. has selected 12 of some 125 woodcuts found in the basement to use on a 1961 calendar. The cuts were used in combination with 19th century type faces from the collection of more than 1,200 such faces belonging to Ray Abrams, sociology professor at the University of Pennsylvania. Franklin has printed 2,500 of the wall-type calendars, each with 12 leaves, 11x33 inches.

Many of the newly-found cuts are reproductions of the work of Thomas Nast, artist, caricaturist, and political cartoonist of the Civil War era. Others, according to the Franklin Printing Co., are reproductions of illustrations by Frank Beard, A. Lumley, E. Laurent, and H. S. Sindall.

The cuts were made from Turkey wood, a special boxwood imported from Turkey. They were prepared in sections, probably for purposes of speed, allowing several engravers to work on an illustration at one time. The sections were then bolted together. Despite the fact that the Ferguson building had suffered several fires and the basement had been flooded, the cuts have remained in good condition.

In addition to the calendars, Franklin Printing Co. has also produced black and white and four-color line prints of the Civil War scenes.



under good conditions, the copper builds up slowly. If it comes up too fast, the cause may be water in the solution.

It should take about one minute before the first signs of a copper deposit appear. After one to two minutes, the image should have a faded-rose color. This is about right. Further plating continues to build up the copper until it takes on a bright, new-penny color. Such a film is too thick for best results. If the Nichol treatment is used, the copper will deposit a little slower and with a slightly different color.

Sometimes, during periods of high humidity, the alcohol in the copperizing solution will pick up moisture from the air. Water makes the solution too active. When it reacts with the plate metal, the copper comes out of the solution too fast. It forms a black powdery deposit that does not stick and that comes off during the press run.

To prevent over-dilution by water, use the same method as when washing the plate with alcohol. Flood the plate with solution during high humidities, using two or three times the normal amount. The solution will still pick up moisture but the percentage of water to copper salt will be enough less to prevent overactivity and poor plating.

After copperizing, give the plate one or two washes with anhydrous alcohol to remove the copperizing solution, then wipe dry. Again, be sure that the alcohol is water free because the coating stencil is still soluble in water, and gum can be dragged across the copper image.

The secret of the deep-etching and copperizing steps is care, thoroughness, and cleanliness. The operations themselves are simple but cleanliness is the all-important factor and the more difficult to maintain.

Estimating for Small Printers and Lithographers . . .

Readers Show Our Expert How to Get 16 Out

By M. D. Binford

Finally, after many years of writing articles which were hoped might be of interest and benefit to members of the printing industry if published in their trade magazines, this writer has received an answer to a question often asked himself and probably concurred in by other writers as well. The question, "Do the readers really get any worth-while thought out of what you are trying so hard to put across?"

You scratch your head, cudgel what little brain you have, trying to come up with some little gimmick to help the other fellow. A friend may meet you on the street and tell you that he enjoyed reading some of your articles. But pull one boner, goof just once, intentionally or unintentionally, and that's when you get the answer to your question.

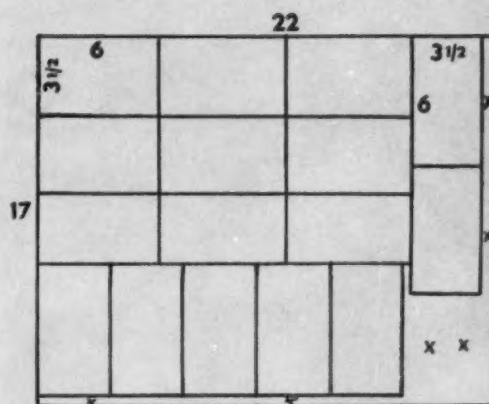
I got mine. It all came about through an article in the September issue of *PRINTER AND LITHOGRAPHER* dealing with paper estimating. Letters of disagreement came from far-flung corners and sections of the continent—British Columbia, Canada; the Midwest; the Northeast, and the Southeast. All of them agreed they could outfigure me, and they did. They got 16 pieces of 3½x6 out of a 17x22 sheet to my 15. The cutting diagrams of all of them are

reproduced herewith. Four of them figured one way, two of them another way, and two yet a different way.

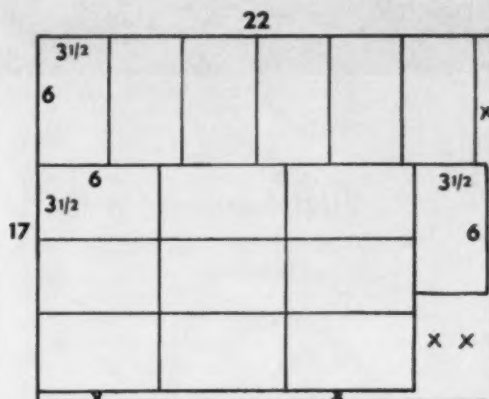
Every mistake, every error, gives rise to some sort of moral. Proves you can not always take the other fellow's word for it. You can't prepare copy and rush it through to make the closing date as was the case with my September article. You must check and recheck. It's bad business to attempt to make an estimate with the buyer hanging at your elbow. You have to give diligent study to every part of the work necessary to perform the service for him and still make a profit for yourself.

Neither can you depend on what the other fellow says are his costs and take them as your standard. Many a buyer has played the other printer's supposed price against yours in order to get you to take an order at a lower price. If you take the bait, your competitor may retaliate next time by cutting your price.

Do as these responses to the "15 out" indicate. Check up for yourself. If you can set somebody right, you have done them a favor and you feel good for having done so. One letter mentioned the writer's grandmother and her ability to leave nothing more than ravelings from a piece of goods destined for the quilting frame.

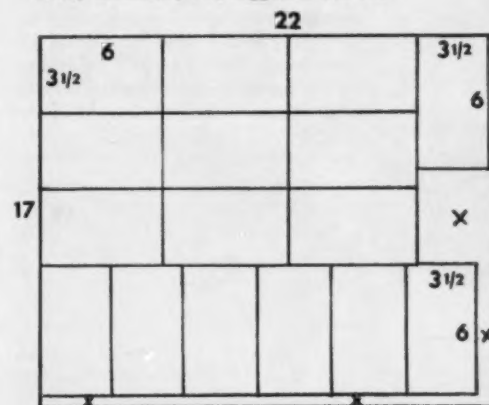



This layout came from W. R. Bean & Son, Inc., Atlanta; S. Curtis and Son, Inc. of Sandy Hook, Conn.; Stewart Press of Middletown, Conn., and Robert Niederhauser of Harris-Seybold Co., Cleveland



Two readers suggested this layout—Mount Royal Press, Ltd. of Montreal and J.C.P., who is a draftsman in British Columbia Penitentiary at New Westminster, B.C.

The Pantagraph Printing and Stationery Co. of Bloomington, Ill., and William Byrd Press, Richmond, Va., suggested this one





Thousands of lives and millions of dollars are lost annually to fire. In four years 6,000 fires in printing plants cost more than \$18-million

Just Suppose a Disastrous

FIRE

Strikes Your Plant Tonight

Disastrous fires can be avoided with safe building design, sprinkler systems, adequate water supplies, and employees trained to fight fire

EVERY YEAR in the United States mankind's ancient enemy, fire, destroys property worth over \$1-billion and costs many lives—7,000 in 1958 alone. The printing industry suffers with the rest, as indicated by National Fire Protection Association records. They show that of the total number of fires in a recent year, 1,100 occurred in printing plants with a dollar loss to the printers of \$5,663,000.

NFPA figures also show that in the five years from 1954 through 1958 there were over 6,000 fires in printing plants with a total dollar loss of \$18,030,000.

How does this appalling and needless waste of printing company re-

sources pile up? Some of the answers to that question are found in an NFPA study of fires occurring between 1948 and 1955 in 76 selected printing plants—big and little. Among others, the study tells of a \$665,000 fire in a New York newspaper plant, a \$500,000 fire in a midwestern magazine printing plant, an \$11,600 fire in a Boston stationery and job printing plant, and a \$500 fire in a Toronto, Ont., catalog printery.

The study indicates that fire is no respecter of printing processes, bringing catastrophe to lithographers, gravure, and letterpress printers without partiality. There may be some significance, however, in the fact that a con-

siderable number of case histories in the NFPA study involve lithographing firms. For one thing they bring out clearly some of the more common reasons for disasters that befall printers generally.

There's the lithographing plant at Santa Clara, Calif., where a passerby discovered a brisk fire burning at 3:45 a.m., nearly two hours after the last employee had left the plant.

Fed by 150 drums of printing ink and two drums of mineral spirits, the flames had involved the entire structure when firemen arrived. Just how this blaze started could not be determined, but the experts report that the one-story, wood-framed and metal-clad

building was unsprinklered. The loss was put at \$152,900.

In another California lithographing plant, an employee working on a varnishing machine detected flames coming through small vertical openings in the first floor, directly above varnish kettles in the basement. With portable extinguishers employees put out the fire in the wooden floor, but heat and smoke prevented them from entering the basement.

Firemen chopped holes in the floor and flooded the basement, but only after equipment and paper valued at \$30,000 had been destroyed. And, adds the NFPA report, this two-story building was "unsprinklered."

TWO LITHOGRAPHING FIRMS jointly occupying a Baltimore, Md., building lost everything when a 14-year old boy broke in after everybody had gone home. The prowler carried two candles, and the fire started when he stumbled; it developed undetected until a violent explosion attracted outsiders. By then, says the NFPA study, most of the interior had been involved and loss was put at \$110,000.

"Destruction of this one-story, masonry-walled, wood-joint building," states the report, "is another example of results that can occur during nonoperating periods in buildings not equipped with automatic fire detection equipment and with no outside watchman protection."

In a Los Angeles printing and lithographing plant a flash fire occurred while an employee was pouring carbon disulfide from a 10-gallon can into a gallon container. Damages: \$400. Because of the toxic vapors released, firemen had to don gas masks when the time arrived to look for bodies in the basement. Fortunately, no bodies were found and the report concludes: "Following this experience a location outside the building was provided for storage of carbon disulfide and all other flammable liquids."

Other answers to the question, "How do printing plant fires happen?" are

abundant in the 12-page study. Here are a few:

Spontaneous heating of greasy rags in a makeshift bin beneath a work bench in press room.

After five gallons of methyl alcohol had been added to the ink mixer, and the mixer was being brought up to speed, alcohol vapors ignited.

Benzene vapors were ignited by an open flame in a small shipping room.

When the telephone rang, the pressman shut off the press before answering the call, but neglected to shut off the gas-fired drier on the press.

Carelessly discarded smoking material in a locker room.

The principal reason for the loss (\$271,000) was the absence of strong private fire protection, such as sprinklers, watchman service, and automatic fire detection equipment.

THIS SAD TALE could continue, but here's an instance of plain human carelessness in a Montreal, Que., printing plant, where, of all places, the fire started in a window of a small room used by employees to prepare their lunches. An electric hot plate with a coffee pot on it was left on by the last user and, says the report, "Apparently, after the water had boiled out of the pot, it became red hot and ignited the wooden window casing."

The flames spread to an adjoining office, burned through fiber board wall sheeting and into a concealed wall space, where firemen poured tons of water before they licked it. NFPA did not state the dollar loss but the water damage alone must have caused considerable expense.

Carefully analyzing their findings as to causes of printing plant fires, the NFPA study classifies 46% of the known causes as "special hazards," inherent in printing operations. Of these, 24% are associated with presses; for example, ignition of paper by gas-fired driers; cleaning solvents ignited by static spark or a broken light bulb; defective or overheated motors, and ink ignition by static sparks.

Ink residue accumulating in exhaust ducts accounted for 7% of these "special hazards"; oily rags another 7%; smoking, 16%; rubbish disposal, 10%, and in lesser proportions are listed such things as lead melting pots with defective controls or none; paper dust accumulation; electric wiring defects; heating equipment, such as defective boilers and furnaces and inadequate clearance around flues; explosion of leaking gas. The study attributes 2% of the fires to "incendiary, suspicious" origin.

There are three types of recurring factors in printing plant fires, the NFPA study points out. Placed first is construction of the building, then contents, and, finally, the commonly-found lack of private fire protection facilities in the plant.

Under construction the following factors are listed: open stairways and elevator shafts, furnace area not properly enclosed, large undivided areas, concealed spaces in wall and ceiling, openings around pipes and conveyors, and unprotected openings in divisional and exterior walls.

Contents factors contributing to the spread of a fire are such items as improper rubbish disposal, inks and cleaning fluids, dirty exhaust ducts, dirty presses, improper storage of flammable liquids, and unprotected light bulbs.

Private fire protection factors, so often missing, are: sprinklers, provision for fire detection, fire extinguishing equipment in ducts or for presses, partial sprinkler protection, and speed in sending an alarm before fighting the fire.

ADDRESSING the National Safety Council's printing and publishing section, on prevention of fires in printing plants, Jack Stroube, safety engineer with R. R. Donnelley & Sons Co., Chicago, asserted that "The trouble with fire safety is basically lack of good planning or, in many cases, lack of any planning."

From an insurance authority he borrowed this quotation: "The answer is

Foamite extinguisher puts out Class A fires (paper, wood, etc.) and Class B fires (liquids) by its smothering and cooling effect

Carbon dioxide is best for Class B and Class C (electrical) fires, extinguishes by smothering fires and does not conduct electricity



full-trained personnel, properly organized under competent direction. Relatively few people are needed to assure fire safety, but they must be prepared when needed. And they must know what to do and have authority to do it."

In Dayton, Ohio, McCall Corp. is an example of a printing company which is ready for a fire, if one should occur. Explaining this fire protection service, D. H. Grothaus, safety director, said there is a fire brigade of 100 employees, always prepared for action. They have received 12 hours of training by the Dayton fire department and are given a refresher course once each year to keep them up to date and on their toes. Each brigade member knows the location of all fire fighting equipment and has been taught to use it.

The entire McCall plant is equipped with sprinklers. There's a booster pump which kicks in if city water pressure drops below 50 pounds, and if there should be a city water failure the company has a 75,000-gallon water tank for the overhead sprinkler system.

McCall's fire prevention program does not stop at the plant gates. Included in the over-all accident prevention efforts directed by Mr. Grothaus, is the promotion of fire prevention in employees' homes. Bulletins prepared by the fire brigade alert all employees to fire hazards from smoking in bed, use of dry cleaning fluids, and overloaded electrical circuits, to Christmas trees in December.

Through the activities office at the plant, employees can purchase any of three types of dry chemical extinguishers for their home, automobile, or boat.

IF YOU DID HAVE A FIRE in your plant, would you know what to use and how to use it? Not everybody does. In Chicago, members of the W. F. Hall Printing Co.'s safety council decided they didn't know enough. Chas. E. Valkenaar, safety director, accordingly arranged a fire-fighting class with members of the Chicago fire department as instructors.

Chief Edward J. Newell, 6th division marshal, came to the Hall plant, and brought along the captain and a squad of rank-and-file smoke eaters from a nearby station. From these professional fire fighters the printers learned that there are three classes of fires.

Class A fires, as Chief Newell explained, include those where quenching and cooling effect of water is required, such as in paper, wood, cloth, excelsior, rubbish, etc.

Class B fires include those in burning liquids, such as gasoline, oils, paints, inks, where smothering action is required.

Class C fires are in live electrical equipment, such as motors and

Plant Employees Must Understand Fire Types

If you did have a fire in your plant, would you know what kind of extinguishing agents to use and how to use them? Not everybody does, but your local fire chief will tell you there are three classes of fires:

Class A fires include those in which the quenching and cooling effect of water is required, such as in paper, wood, cloth, excelsior, rubbish, etc.

Class B fires include those in burning liquids such as gasoline, oils, paints, inks, where a strong smothering action is required.

Class C fires are in live electrical equipment, such as motors and switches, where a nonconducting extinguishing agent is needed.

switches, where a nonconducting extinguishing agent is needed.

Following this lecture, Chief Newell and his assistants showed the safety councilmen what could happen if the wrong type of extinguisher were used. Then the correct extinguisher was employed and the demonstration fires were quickly extinguished.

Still another idea on how to prepare for possible fires is from the Middletown, Ohio, folding carton plant of Diamond-National Corp's Gardner division. Here William Oliver, safety director, decided that National Fire Prevention month last year was a good time to present an educational program. This had five phases, as follows:

(1) A display of each type of extinguisher at plant entrances or near time clock areas. With each extinguisher was a poster explaining its correct use.

(2) Distribution of a pamphlet, "A B C's of Fire Extinguishers," published by the NFPA.

(3) Distribution to all employees of literature from the state department of safety and hygiene, whose October topic was "Fire Destroys Lives and Jobs."

(4) Award of silver dollars to the employees who correctly answered the safety quiz on proper use of extinguishers. This was done after the extinguishers had been on display for 10 days.

(5) Publicizing the contest in the house organ and on bulletin boards.

The National Safety Council's *News Letter* for printers, in commenting on Mr. Oliver's program, said, "This appears to be a simple and effective method for educating employees to the importance of fire prevention."

The current trend to erection of industrial buildings, including many printing plants, in suburban areas, has created a new fire hazard which is causing much concern. The magazine *Architectural Forum* declared that many of these "ultra-modern" structures are just "pretty fire traps." Another magazine, *Hazards*, which made a survey of new suburban factories of all types and for all purposes, found that 38% of reporting firms said it took fire-fighting equipment from five to 10 minutes to get to a fire after the alarm.

Donnelley's safety engineer, Mr. Stroube, has checked fire protection in several new suburban printing plants he has observed. They're one-story structures, designed to expand horizontally, instead of vertically, he pointed out. And they are now the semi-permanent type, using, not brick and concrete, but steel and glass for walls and with an asphalt-covered, steel deck roof.

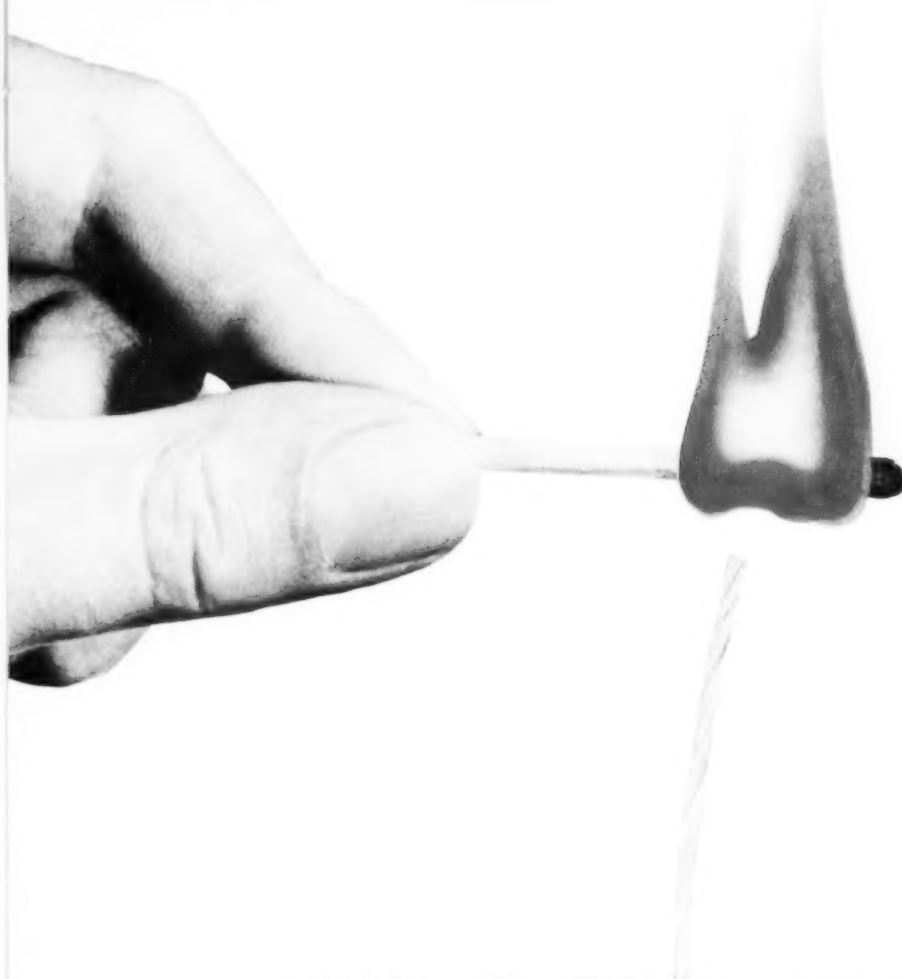
"A new plant," said Mr. Stroube, "can present you with many fire problems from the start and you had better see that they are taken into consideration. You must fight economy of materials which may add flammable construction to a building only barely nonflammable. Insist on automatic sprinklers. A hot fire can drop the roof of this type building amazingly fast."

"See that sufficient water supply and distribution systems are provided and try to have them provided during construction, not after the last door is hung. Get a fire pump. Your local fire department may not own one, and a hose stream at elevated tank pressure can look pretty sick. See that fire divisions are provided, because several acres of floor space under one unbroken roof can be deadly. And a well-trained, fire-conscious work force is more important than ever now that you're out in the country."

The most important feature of any printing plant fire prevention program, Mr. Stroube stressed, must be men, properly trained in use of the equipment provided them, and a lasting organization in which they can use that training.

"A man who has never attempted to use a fire extinguisher on a backyard bonfire or on a sawed off oil barrel," he said, "cannot be expected to perform well on a fire in a building where he must also fight smoke, heat, and confusion. How big each 'little' fire grows may depend, finally, on the man with one small extinguisher in his hands. And he had better know how to use it."

Too much reliance on a sprinkler system, he cautioned, can be dangerous. Something else must come first, and that is be a well-trained man, backed by a well-prepared program



THIS IS REVOLUTIONARY NEW PERMALIFE[®]

7 TIMES LIFE OF OTHER BOOK PAPERS

STRENGTH OF FINE PAPERS COSTING TWICE AS MUCH

BIGGEST NEWS IN FINE PAPER SINCE CHEMICAL WOOD PULP

A revolutionary new printing paper, resulting from research by W. J. Barrow under a grant of the Ford Foundation to the Council on Library Resources, Inc., has seven times the life of book papers now in general use. It sells at comparable cost. It exceeds in *longevity* any other papers on the market at any cost.

In initial stability it is comparable to fine papers costing twice as much—a fact of equal or greater interest to printers, because of its broad application to a variety of fine printing jobs.

Permalife, produced and marketed by Standard Paper Manufacturing Co., Richmond, Va., has been called the most important development of this century in fine paper.

It grew out of the appalling discovery by Mr. Barrow that nearly all book papers now in general use *will disintegrate in less than 50 years!* (A recent bulletin of the Library of Congress reports that book papers of 1940-49 already are 36% deteriorated.)

Research by Mr. Barrow, an internationally known authority on aging of paper and document restoration, convinced him that chemical wood paper of

excellent quality and durability could be made, at reasonable cost, by use of the *proper fibers* and elimination of acidic ingredients.

Having found the components, Barrow consulted, among others, A. L. Rothschild, chief chemist for Standard Paper Manufacturing Co., makers of fine printing papers since 1900. Standard sent Rothschild to the Herty Foundation laboratories to work with Barrow. They made six experimental runs. Each produced paper surpassing existing commercial papers in strength and stability.

Then production runs were made in Standard's Richmond plant. The paper was found to meet or exceed specifications in every way. Under artificial aging tests developed by the National Bureau of Standards, and approved by the Council on Library Resources, the paper showed a life expectancy of more than 300 years!

News of the achievement, announced early in August, 1960, was carried by wires of the Associated Press and appeared in newspapers from coast to coast.

Already there have been commendation and citations from national and international literary and technical societies, and letters from every state, and as far away as India.

"A tremendous contribution!" wrote one editor. "In addition to all its other admirable qualities, the paper is pleasant to look at and to touch."

Said the *American Library Bulletin*: "The color, texture, and flexibility are good, its opacity satisfactory."

"It seems of the utmost importance that publishers cooperate in its use," another magazine editor wrote.

"It certainly does," echoed a Pulitzer prize winning newspaper editor.

Already Permalife paper has been adopted by a number of historical, technical, and other journals.

In addition to such magazines, and books, documents, insurance policies, legal, financial, and other long-life forms, Permalife will be ideal for brochures, annual reports, and many other prestige pieces, because of its quality look and feel.

In a third category of uses, price lists and other functional items subjected to frequent handling and usage will be printed on Permalife because of its extraordinary strength, and because its cost makes this practicable.

Its fold and tear characteristics, and general printability, are excellent. A number of leading printers over the U. S. have run a variety of jobs on it—black & white, in color, line and halftone—on different types of letterpress and offset equipment.

Permalife, embodying the most significant technical development in fine paper since the advent of chemical wood pulp, gives printers a new material of obviously great and immediate value, and of exciting potential in the unlimited variety of new uses which will be found for it.

Permalife is stocked in a variety of grades and sizes including 60 and 70-lb. Text; 91, 100, and 120-lb. Bristol; and sub. 20 and 24-lb. Document.

For prices and other information, call your paper merchant, or write:

STANDARD PAPER MANUFACTURING CO., RICHMOND, VA.



SALESMEN'S CLINIC

Use Mail to Soften Up Prospects

By John Trytten

LAST YEAR, McGraw-Hill Publishing Co. won well-deserved awards for an ad which showed a rather bull-doggish type of gentlemen looking disconcertingly at you from his swivel chair.

Accompanying the picture was this text:

"I don't know who you are.

"I don't know your company.

"I don't know your company's product.

"I don't know your company's reputation.

"I don't know your company's record.

—"Now, what was it you wanted to sell me?"

McGraw-Hill, in this ad, was selling the idea of using business and trade magazines to pave the salesman's way, to introduce him and his company to the buyer who may, up to now, never have heard of either.

If, as a printing salesman, you are calling on your share of new prospects, you know exactly what the problem is. You know the stock response:

"I've already got more printers than I can use."

This is just another way for the buyer to say "I don't know you" with the implication that he couldn't care less.

You can learn a very profitable lesson from this McGraw-Hill ad. Of course, only in a few circumstances can a printer use periodical advertising.

But you can use Uncle Sam and his Post Office Department. You furnish the brains and for a few cents he'll furnish the shoe-leather. Even at his increased rates, it's still a bargain compared to the cost of a sales call. And often a lot more effective.

When I say *you* can do this, I don't necessarily mean you as a company. Better, of course, if your company does have a regular and effectively put-together direct-mail campaign. But even if it doesn't, you can still have your own

personal direct-mail program. All it will cost you is the postage, some company stationery, and a fair amount of brain-work applied persistently.

You can have your own personal direct-mail advertising program.

Here, briefly, are the advantages:

1. You, as a printer, are using printing to help you sell. Remember the case of the shoemaker's children?

2. For only a few cents per "call" you can reach far more prospects or customers than you could personally.

3. You tell your prospect in advance who you are, who your company is, and indicate to him the kind of thinking—

creativity, if you will—you can apply to his problems.

4. You "talk" to your prospect under circumstances in which he does not feel obligated to "talk back." This is most important. You see, when you call in person, especially for the first time or two, the buyer is psychologically conditioned to resist your blandishments. His automatic reaction is to reject or question the reasons you give for doing business with you.

Whereas mail coming to his desk, if properly conceived, does not scream out for a negative reply, and stands a chance of leaving with the buyer a thought, a reaction, in your favor.

A thought at a time, if you keep at it, will build up to an over-all favorable attitude toward you, sweeping normal sales obstacles out of the way.

How DO I GO ABOUT IT? First, remember there is value in repetitive contact alone. You can seize upon just about any reasonable reasons for writing—reasons which often would not justify a personal call, yet leave your man aware that you are thinking of him.

Orville Reed, copywriter and sage of Howell, Mich., uses a little form measuring 3½x8½ inches, at the top of which is the line, "This may interest you . . ."

On this form, Orville pastes all kinds of

(Turn to page 115)

Copy theme and illustration appeared as full-page advertisement for William G. Johnston Co. in a Pittsburgh graphic arts magazine

Copy idea

well

well—

a thinking man's printer



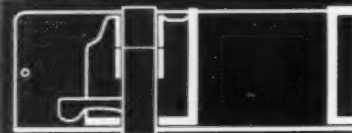
With a bend of the knee to the cigaret people—let's reason together about printing, shall we? Isn't this *your* kind of printer . . . one that regularly produces work of award-winning quality, yet at no premium in price? (*Five national awards last year alone, plus a number of lesser recognitions.*) A printer that has all the facilities needed to carry your jobs from idea to finished printwork? (*Art and typographic direction, composition, printing and binding, even mailing.*) A printer that has acres of modern equipment for fine, crisp printwork of every description? (*Litho or letterpress, single or multi-color, one-up or gang runs.*) A printer . . . in a few words, easy to type on your order: WILLIAM G. JOHNSTON COMPANY, 1130 Ridge Avenue, Pittsburgh 12, Pa. . . FAirfax 1-1720.

Courses available

DEPARTMENT OF PRINTING

TYPOGRAPHIC DESIGN
COSTING
ESTIMATING
ADMINISTRATIVE COURSE
PRELIMINARY TECHNICAL COURSE
MECHANICAL COMPOSITION
JOURNEMEN COURSES
SCIENCE FOR PRINTERS
HAND COMPOSITION
PRESS AND MACHINE WORK
MONOTYPE CASTING
MONOTYPE KEYBOARD
LINO TYPE OPERATING
LINO TYPE MECHANICS
BOOKBINDING

1960
1961



College of Art Wolverhampton

ENROLLMENTS ARE ON 12th, 13th
AND 14th SEPTEMBER BETWEEN 9.30
AND 5 p.m. DAY CLASSES WILL
COMMENCE AT 9 a.m. ON
MONDAY 19th SEPTEMBER
FOR ANY FURTHER INFORMATION
OR A PROSPECTUS WRITE TO
THE HEAD OF THE DEPARTMENT OF
PRINTING, COLLEGE OF ART,
WOLVERHAMPTON

Circular (for posting) distributed with prospectus of courses offered by the Joint Council of the Printing and Allied Trades of London, England. It effectively demonstrates the unusual eye-arresting power effected by accenting the vertical in layout. On original, the picture is printed in a third color, deep blue



Initial is Lino-set
144 pt. Girdler Light.
Baskerville with
Bold and News Gothic
for balance.

H. YES, there's a lot more to it than getting a job out on time. Emergency work requires top-flight planning and layout, accuracy of reading and accuracy in the type itself. Here, at your command is a fast-thinking, and fast-working organization of craftsmen who do not rattle easily. They have the best in diversified equipment to produce speedily, accurately and economically. Truly, in every sense, a most efficient and complete composing room. Let us serve your needed requirements.

FOR OVER 40 YEARS A DISTINCTIVE TYPESETTING SERVICE

CECIL H. WRIGHTSON, Inc.

74 India Street, Boston 10, Mass.

HANcock 6-1150

Printers and agency folk must look forward to receiving the weekly cards of Cecil H. Wrightson, Inc., Boston typographer, replete, as they are, with interesting, adaptable layout ideas

SPECIMEN REVIEW

By J. L. FRAZIER

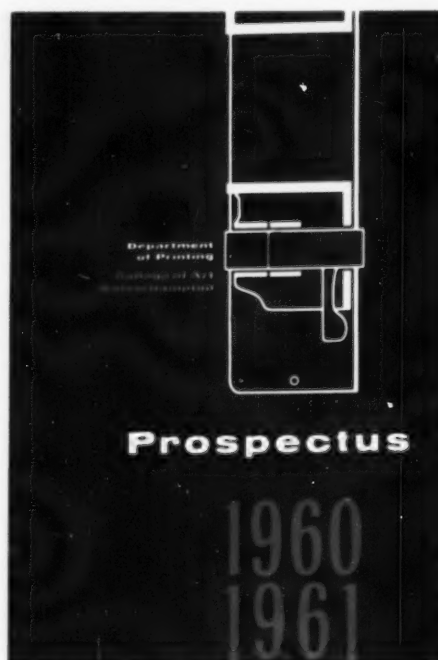
Form Must Follow Function

EMILE PIRRO of Montreal, Que.—When it is not carried too far, effort for effects is to be praised. Among what we might call normal design—that is, type matter unfettered by other elements, especially decoration—a piece such as your card "Direction" would manifestly dominate the scene on a desk so far as attention and initial interest are concerned. Dominating are three vision arrows, beginning at the bottom of the 7½ x 11-inch sheet in three wide curves which interlace and fill the lateral space. Straightened after a space, these extend upward, and rather inward, to a spot where the "heads" come to a point at about one-fifth the space from top. They direct the eye backward, it could be said, to the message in four squared lines of sans serif oblique across the top. Of the copy, the word "Direction" in largest type and all-caps at the center of the first line and your name at the end of the third, respectively—are in reverse color in an olive hue, the background. The dominating three arrows and copy, except for the two elements in reverse color, are in black. When, therefore, it is realized that the arrows are of pica width, it is plain that the device gets first and, probably, continuous attention. The copy elements in reverse color, due to strong contrast of white against the olive, hold up quite well, but the lightface type printed in the black is, through too little contrast with background, proportionately weakened. Though the pertinent illustration may well be quite prominent, conventional decoration like that supplied by your arrows device is something else. Here, there is no significance. It is just an eye arrester, bettered by being a pointer, which, after functioning, should fade out, as it were. Back to where we opened, imagine all printing of the "stunt" variety, as if designed to get attention as designs without any regard to reading. In that situation, there would be no contrast with normal, for whatever that is worth on occasion. Your letterhead and envelope, featuring a 6-point rule in black extending a space in from the left edge, with a line of type above in the same olive, comparatively very weak, repeats the error of the card, namely giving top emphasis to ornament, here without significance.

Type Is Handicap on Layout Here

ALFRED M. MAY Co. of Cleveland.—Your package label and letterhead indicate an appreciation of and a flair for interesting, unsymmetrical arrangements which, by the contrast offered, attract and appeal more than symmetrical layouts could. They register a suggestion of activity to grip attention more effectively. The two have a family resemblance. Your name is in a reverse color panel near the left-hand edge which bleeds

off the top and the line "Creative Printers," is in brush script lettering, alike except for size on both items. With the latter line printed in red and aslant upwards, the beginning "C" striking in part over the lower-right corner of the panel, "trademark" quality is introduced. Both to permit this overprinting to show and probably with the idea of the panel being too strong, you chose a medium gray instead of black for most of the forms. In



Cover from prospectus of courses promoted in similarly-designed circular, here shown at left and above. Text of inside pages is of very narrow measure and at right, on all pages, of margin of about equal width, in which heads and smaller sub-heads appear in red and black, respectively. Original of this cover is printed in a deep, purplish blue and a strong red on white paper

the gray, however, the block of type below and to right of the elements mentioned seems rather too weak and "muddy." As we view these and other items we can not help wishing you had some of the newer, smarter, and less-commonly seen types. Nearly everybody frequently uses the sans serif styles. They have become commonplace, which is a good reason for change. Interesting on your letterhead are the three emblems of organizations you belong to, one atop the other near the lower-left corner of the sheet. Of good size, these are especially important since you specialize in labels and "stickers," often enhanced by die-cutting to other than rectangular shape. We can't say quite so much for the mailing cards. First, there is the matter of the old-looking display types. The bold, square-

Items submitted for review must
be sent flat, not rolled or folded.
Replies cannot be made by mail

serifed styles such as Beton and Girder, had quite a vogue some years ago, but have an old-fashioned look today, more so, though less used, than the sans serifs which are simpler and less ostentatious. All lines—text and display—are centered just as we were accustomed to setting ads, sans layout, for a small city newspaper at near deadline. These are anything but exciting. Furthermore, on the one promoting use of gold bronze, the display in the extra-bold, square-serif style is so

with a 4½-inch fold-up from the middle page of the inner spread. This is for holding three exceptionally fine brochures of customers. We repeat that if one does fine work for well-known concerns, there is no better promotion than showing that actual work to prospects and customers. In your enclosing folder, you made the most of the essential ingredient of such a presentation. It all looks big and important. Five line illustrations of fresh technique make the front of the portfolio intriguing. These illustrate or suggest the equipment used—part of your facilities. Two are near the top and three near the bottom of the page to allow for the title that extends at a slant between them. The illustrations are in black with splashes of red for getting attention, these are printed over extensive, rather delicate brush strokes in black and yellow, screened to a light tone. The word "Printing" of the title is reversed in one of the black patterns in extended and extra-bold sans serif lettering that is far and away



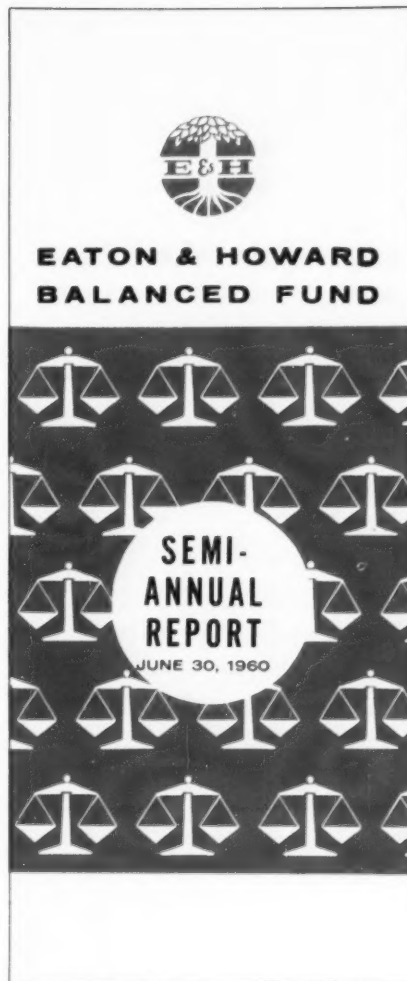
Although it might be damaged quickly by rough use, this 8x2½-inch blotter of Miami typographer should do a job because of its novelty. Need it be stated that the original is full-scale, accurate, and could serve in a pinch, within its limits. The type matter appearing in black above, is printed in a third color, soft blue, on the original

big and bold and of so many lines that the text seems only to whisper. The relationship of proportion is decidedly incorrect! The purpose and force of display, remember, can be violated when there is too much of it. The effect of overdisplay is like listening to many people shouting at the same time.

"Big Time" Printing Promotion

JERSEY PRINTING AND OFFICE SUPPLY CO. of Paterson, N.J.—It is difficult to contemplate an item of printer's promotion offering more assurance of results than your portfolio "Looking for Printing that Sparkles." The 9x12-inch folder of six pages and of heavyweight rough white paper is provided

more prominent than the preceding and succeeding words in a delicate, "arty" cursive. We think the disparity in size handicaps comprehension of the *complete* impressive title. In fact, the whole page is lacking in the force it might have because so many elements of eye appeal create a measure of befuddlement. We want to be hit directly. Other pages of the folder are designed, set, and printed in the finest manner, layout being modern in the best sense. Here, as usual, we're battling against space; we can only "hit the high spots", as they say, hoping all the while to set down what is most likely to encourage and maybe help *many readers*. Copy, both display and text, can not but be



As pattern background provides color on booklet cover above, significant copy is effectively spotlighted in open circle and through contrast provided by the background

highly influential. There is not only the interesting title in informal wording but other instances of good writing, for instance, the heading over the type on the top of the right-hand leaf when folded over the samples. In red, it reads, "To make the most of the power of print, know your Jersey Printing Company salesman," followed by "Wherever he hangs his hat, he helps" in a bold, black line.



There was point in die-cutting the sheet for folder of able, progressive Hartford, Conn., printing concern shown (closed) above. The doorway and surrounding bricks in deep red on right are on an extension of the back leaf over the front. Opened

out, the sheet conforms with the "L" shape of the building, speaking loosely, of course. The inner spread simulates a blueprint—in blue, naturally—on which the different departments and major machinery are indicated. A large plant is suggested

SHARE YOUR
KNOWLEDGE

SHARE YOUR
KNOWLEDGE



SEPTEMBER 1960



OFFICIAL ORGAN
OF THE BUFFALO
CLUB OF PRINTING
HOUSE CRAFTSMEN

Here, we believe, is something new, an idea others may find opportunity to adapt. Repeating masthead means added impression, and the two may be said to function decoratively like bands at sides of panel, chrome yellow on original. Design is by Emil Georg Sahlin, named "Craftsman of the Month" in issue

WHAT'S THE DIFFERENCE



Front of French-style folder of the Drake Press, Philadelphia. Second and third pages and complete inner spread are similarly designed. Only dollar signs are in the yellow at bottom of page two, quote marks on page three, with "screamers," and a bigger "D" dividing space across bottom of full spread. The heading, started above, is continued throughout by steps

A simple line illustration of a hat rack appears along the complete left side of the page, while above the type an arm is illustrated extending from the right-hand edge of the page hanging a hat on the rack. Offset presswork is of fine quality.

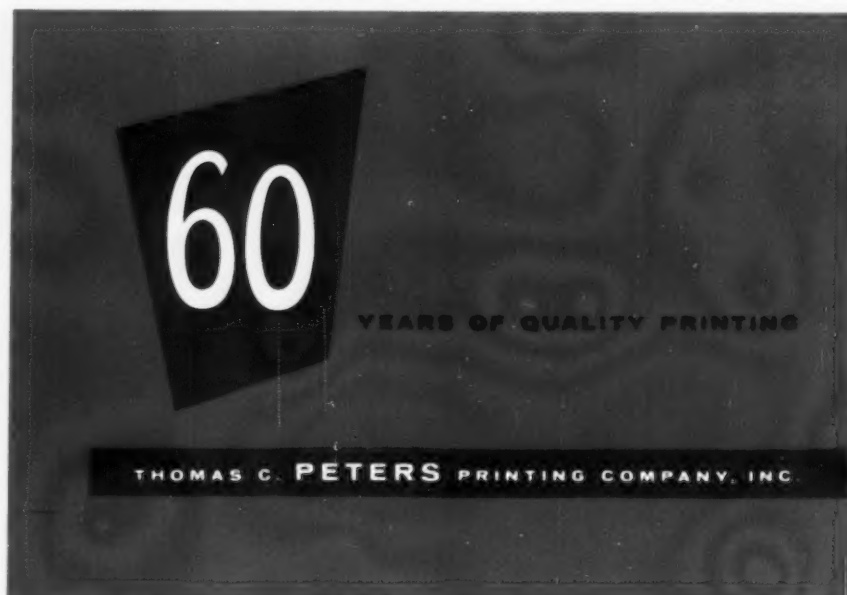
Case for Restraint in Color

GEORGE LITTLE PRESS, Burlington, Vt.—We salute you on the impressive and yet necessarily dignified portfolio "Traditional Series" for the Jones Brothers Co. of Barre, Vt., containing loose sheets bearing outlined halftone illustrations of cemetery monuments, a leading industry of your state which leads the world in supply of granite. Front 11½x9-inch leaf of heavy and rough white paper, folded along the top, carries the title and two other smaller lines in black, these in

grayish, and there is very little contrast of detail in the surface for the camera to catch. It is definitely clean. You show the dense black we like in the type, so we conclude this is an instance where reality should take precedence over our own preference. For your customer and in the service of purchasers of memorials, the piece is commendable.

Strong Case for Oblong Page

READING EAGLE PRESS of Reading, Pa.—If asked to say what kind of specimens we like most to receive, we would unhesitatingly say those which provide ideas we can pass on to help others in their work. As far as possible, that desire governs the selection of pieces chosen for reproduction. It is constantly in mind as we write these reviews. The view books of three regional schools



Reverse color panels, the unusual shaping of the first one, and an uncommon second color—a medium green-olive—function to make most of a structurally simple cover for the booklet of Utica, N.Y., printer reproduced above

suitably chaste lettering. The effect is not dull and unappealing because the three lines are set aslant, inclining upward from the left. The effect of an oblong panel to enclose the lines is achieved without rules by half-inch bands of light green, striking, as it were, at half-inch intervals across the simulated panel at the same angle. The bands are straight-sided on the inside to suggest the panel, and fade away *à la* vignette at the ends, outside. The pale green represents a highly suitable color where a hue at all garish like red or funereal like purple would obviously not be proper. The sheet for the portfolio was die-cut to provide for near two-inch fold-ins at sides and bottom to contain the loose leaves, each illustrating a different monument design. It was highly proper that the illustrations are outlined, so, with nothing surrounding to detract, the shape and detail of the stones show to the best possible advantage. Again the pages are helped by color. Vertical bands in color, straight-edged across the top (after margin) and fading out in an irregular line along the bottom to conform rather loosely with the top of the monuments, do a job in framing the pages and adding color in a restrained way. Offset presswork is very good indeed, especially considering that granite is

you recently produced are in the category of the most desired. First view of the covers re-impressed us with an idea worth initial consideration of any printer planning a pamphlet or brochure, especially one with a considerable number of illustrations. Keeping in mind that it is standard practice in stating dimension to give width first, we believe that, though area is the same, there may be cases where the 11x8½-inch (oblong) page is decidedly better than the 8½x11-inch page. The latter is commoner and for that reason has less distinction. Furthermore, pictures of buildings, especially of schools, are usually wider than high as are those of groups of people, common in view books. Your covers demonstrate, in this connection, that the oblong page has the advantage, first, because it conforms with the majority of illustrations, but more importantly, because it permits use of larger pictures. Calling all readers: Look before you leap! A more interesting, "different" layout results in the case of the covers for the Wilson and Conrad Weiser schools, with type or lettered display in narrow spaces at one side and below the large halftones which bleed off two sides. With the page designs the narrow way, and illustrations as large as permitted, the layout

could scarcely be as interesting. Obviously, conformity between page proportions and those of most of the customary pictures means at least nearly similar advantages in making up inside pages. Another idea is provided by the Conrad Weiser brochure. On the slick paper type matter and halftones are printed in a deep blue in lieu of the commonplace black, with a pale blue as the second and decorative color used mainly for overprinted panels. Compare the brightness of effect here with the comparative dull effect of the Wilson brochure, remembering that the smallest type in the blue is clear and sharp, and you'll recognize, along with other readers, that a deep color has decided advantages over black. There is a further advantage in the gloss of blue and the fact that the heavy halftones are somewhat toned down. We can not help but wish you had used the Lydian Bold more often for display in place of the condensed sans serif. Lydian is a grand all-purpose display face.

Folder Exemplifies Modern Devices

THE BALTIMORE (Md.) ART DIRECTORS CLUB.—Your 8x11½-inch, six-page folder announcing the club's annual exhibition represents a most skillful layout in the modern mode of extensive, varied, and difficult copy. The fact that some lines read vertically and at right angles to the horizontal ones adds to impact. These lines are not objectionable because they are few and in large display type. Our point is that the item must stir viewers, movement within reason being suggested. The color combination is a delight, worth passing on. Printing is in deep brown—near black—and light brown of a yellow hue. With some elements in the lighter brown screened, the effect is of three browns on the rough white paper. The combination is both strong and pleasing, which "is something." The item, like too many fine ones we receive, can not be reproduced because of our platemaking and printing limitations, and adequate description is impossible in our space. As for design and typography, there is but one thing we do not endorse. We refer to the mass of irregular white space in the upper half of the middle page of the inside spread. White space, no less than accents, in a design requires evidence of balance, one area counterbalanced by another of pleasing relationship (in the right position to balance). That isn't the case here. The area on page two is what we call "a hole." Massed white space may be highly effective when *around*, or on the outside of, a composition, but when *inside*, the effect is to divide it, disturbing highly essential unity. Especially for other readers, we note that all the small type (text, as apart from display) is printed in the light brown. Here, fortunately, the type in question is not too small and is set in Vogue, a demibold sans serif which lays enough ink on the white paper so as to carry. Illegibility can not be charged, but some readers, less experienced and talented, might follow the idea with smaller and lighter type. It is well to remember, too, that with small type in the weaker color, the effect of the bigger type is accented. Of course, that heightens display impact, but it may tend to make an item unpleasingly "spotty." Spotty effects may draw the attention to too many places at once and, so, prove distracting.

LETTERHEADS



CENTER MOTEL

BAYLINBURG, TENNESSEE
MRS. B. P. REASMAN, OWNER



Pioneer Engineering

3200 COMO AVENUE

Phone Federal 9-7511 MINNEAPOLIS 14, MINN., U.S.A.



ADVERTISING ASSOCIATES LIMITED

1201 GUY STREET, MONTREAL • WASHINGTON 7-3511

L. H. LANE CO., Inc.
109 Purchase Street



EFFECTIVE PRINTING
Boston 10, Mass.

LETTERPRESS OR
PHOTO OFFSET

Printing Industry of Twin Cities INCORPORATED

TRADE ASSOCIATION OF THE COMMERCIAL PRINTING INDUSTRY

2045 UNIVERSITY AVENUE

ST. PAUL 14, MINNESOTA

Telephone: Midway 64826

PITC
MEMBER



The House of Fine Printing

518 N. CAMPBELL STREET
TELEPHONE 3-3869
EL PASO, TEXAS

Neighbors of Raymond F. DaBall, an internationally-known designer and calligrapher, are lucky in having him near and neighborly. He did the top interesting, yet conservative, letterhead for one. The original is in black and soft blue-green on white. The "Pioneer" design in red and medium-light gray by the Lund Press, Minneapolis, packs a heavyweight wallop for sure. Lapping lower case "a's" may be overemphasized in third design, and type matter, especially that in red, trying to the eyes, but the idea has interest. With the decorator in a pale, rather light blue, the Lane original is beautiful and effective. Conventional type and formal layout can impress. On original of the next heading, type is light gray and rather weak in relation to the second color, medium blue. A shallow landscape illustration in the blue appears along bottom of the sheet, outlined across top and bleeding off other sides. It shows "The Land of Sky Blue Waters" in reverse color near base line of the picture. Quite lively layout and types which, though not new, are uncommonly seen, feature Mireles design, original in brown (black here) and green

PROMOTION FILE

By HARRY B. COFFIN

6 Idea Sketches

Four on this page, two at top of right page, for you to reproduce to mail or hand to prospects, with copy on your plant, staff.

As initiated last month, we again present six Idea Sketches instead of four, each with a caption describing it and "selling" it to your prospects. The sketches are ready for you to clip and reproduce in your own promotional pieces by letterpress, offset, or other process, same size, smaller or larger.

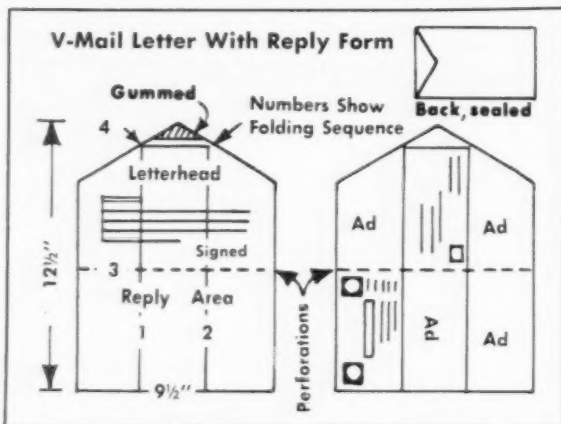
Four of the Idea Sketches are shown on this page, the other two are on the top of the right-hand page.

The bottom half of the right-hand page is devoted to two layouts you can use in submitting one or more of the Idea Sketches at a time to your trade. Here, of course, the captions are addressed to you, the printer. Sometimes, however, you can adapt one of these ideas very effectively for use by your customers.

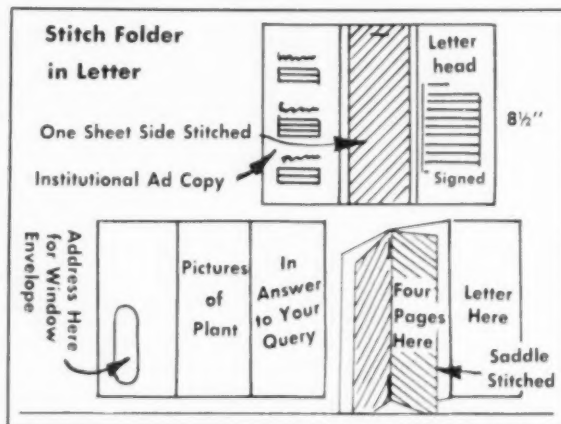
For example, one of these in this issue shows a business card followed by

two blank sheets for a personalized hand-written memo to which is attached a business reply form. We show one Idea Sketch mounted on the message side of that card, one of a group you would print on colored gummed paper. However, you can suggest this idea to any prospect who makes a variety of products. You can print a series of line drawings or photos of his products on gummed paper so that any par-

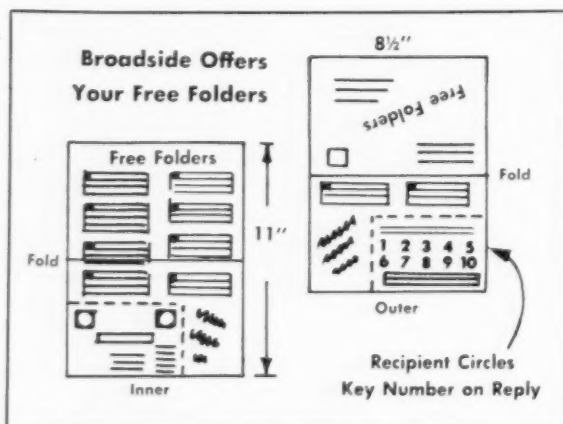
The four captions below are addressed to the printing buyer



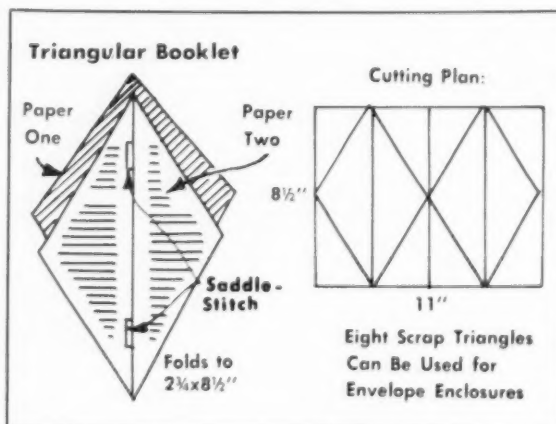
Here's a handy expeditor for your correspondence with dealers, suppliers, sales representatives, and customers: special "V-Mail" form, 9 1/2 x 12 1/2 inches for example, gummed on one 9 1/2-inch edge, then trimmed to make a pointed flap. Piece folds twice one way and twice the other to seal 3 1/2 x 5 1/2 and hold enclosures. Recipient detaches, refolds, and staples bottom half for reply



This is a good all-purpose letter form for a short personal message, either as an original sales letter or covering letter for sales literature asked of you. We provide single sheets about 3 1/2 x 8 1/2 of contrasting colors to staple at the 3 1/2-inch edge. Or we can supply four-page folders, opening to 7 x 8 1/2, to be stapled at 8 1/2-inch folded edge. Each insert deals with separate product



Do you have a good deal of sales and service literature on hand your trade may not know about regarding products you make or distribute? If so, let us prepare this self-mailer to describe each folder, booklet, etc. you offer, with a key number listed on the reply card for your trade to circle and return to you. The mailer can be enlivened with a photo or sketch of each piece



Getting tired of issuing "look alike" sales bulletins? Are they always printed with black ink on one side of an 8 1/2 x 11 sheet? Let us use that same size, print it on two sides, and trim it to make an eight-page triangular booklet—2 1/4 x 8 1/2 folded to mail in number 10 envelope. We will print half of the run on one color of paper, half on another, and then gather for color contrast

2 sketches at bottom of this page (captions addressed to you as printer) show some of many ways you can use Idea Sketches in your own promotions.

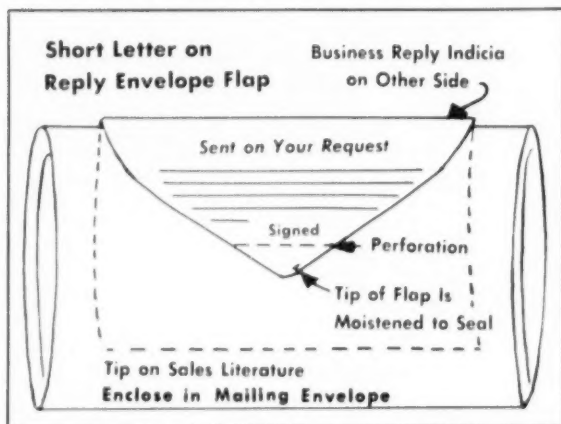
ticular one can be selected as desired by salesmen to use in the field. Or, it can be used by members of the office staff to call a prospect's attention to certain features of a product. This ability to select any of a variety of pictures for use on these memos provides an unusual degree of flexibility. It spotlights and personalizes each item submitted and is ideal for quotations, follow-ups, replies to queries, etc.

Whenever you choose, of course, you can group many more than six Idea Sketches on a single keepsake piece. By saving up to two or three monthly issues, for example, you can release 12 or 18 units at a time in a broadside, accordion folder, booklet, portfolio, or in some other way. Even if you have already mailed out the Idea Sketches four or six at a time in the past, you will do well to issue a bigger

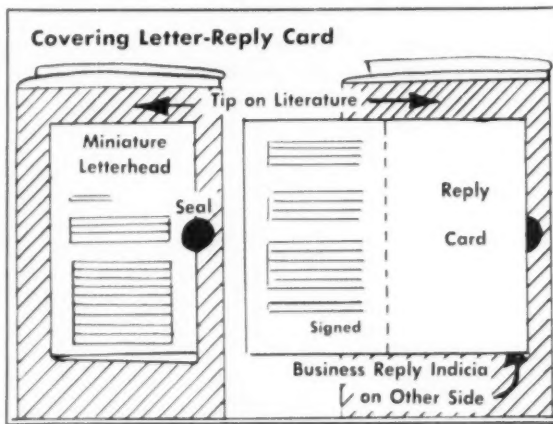
keepsake periodically in which you include a much larger number.

When handing out your promotional pieces containing Idea Sketches, it's doubly effective to show a dummy of each idea to make it easier to visualize. When you submit these sketches *by mail*, however, you should enclose a reply card or envelope, and a form to make it easy for your prospects to request dummies and prices.

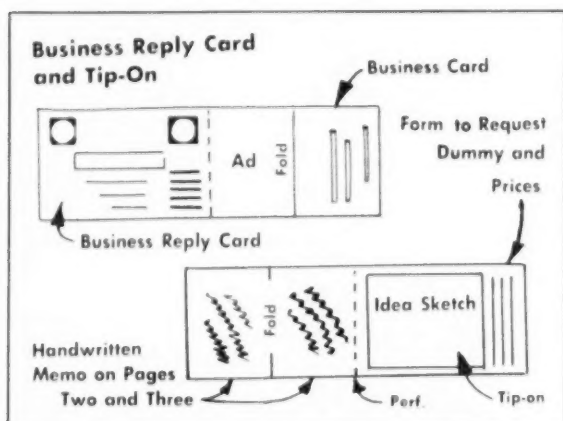
The top two captions below are addressed to the printing buyer, the bottom two to the printer



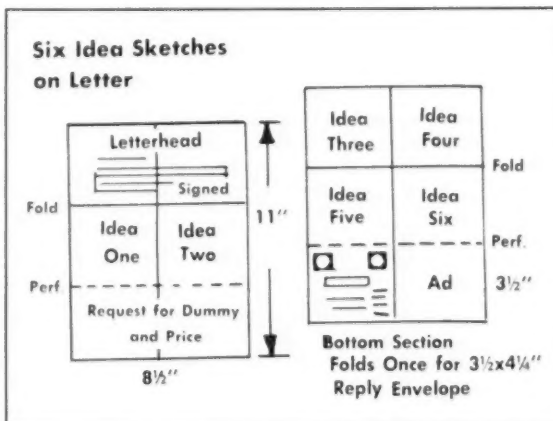
When sending out a sales piece on request (or on your own initiative) your covering letter need not always be on your standard letterhead. Consider this short, form letter we can print for you on the flap of a number 6½ reply envelope. You moisten it below the perforated line on the flap to attach to your sales piece. It also serves to bring back a query or order from prospect



Here's an all-purpose form, handy to attach to samples of your products or to send with descriptive literature about your products to personalize it. We reduce your letterhead to fit the card, with space for your typed memo below it and on page two. Pages three and four are a business reply card. Page three is left blank for your prospects to use to send queries to you



Here's a business card and "memo," with an Idea Sketch and business reply card, all in one! Print your business card as shown; pages two and three are free for your "memo" to prospect. Print six Idea Sketches on 8x11-inch colored gum stock; cut to 3½x4 inches. Tip on an Idea Sketch on each card. A form on the card makes it easy to request a dummy or a quotation



You can use your regular letterhead to show all six "Idea Sketches" in this issue. Print perforation 8½-inch way, 3½ inches up from bottom. Fold to 3½x8½ over-all. Put two Idea Sketches in the panel below your letter, the other four on other side. Recipient detaches request for dummy and quotation on any of the Ideas, signs name and address, refolds, staples, and mails

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Innovations Provide High Quality Newsprint Work

Perry Printing Process Co., Inc., Ocala, Fla., runs newsprint periodicals

Had a special vacuum cleaner designed to remove paper dust and cuttings

Use of heat-set inks and special gas driers gives brilliance to colors

By Ralph Sanders

Manager of Perry Printing Process Co., Inc., Ocala, Fla.

JOHN H. PERRY, JR., president and chairman of the board of the far-flung Perry enterprises, is a believer in progressive printing research. It is his philosophy, which he instills in his staff, that printers must be bold, adventurous, and imaginative in seeking new methods of improving the quality and speed of their work.

As a result, at all Perry plants different methods of printing are continually under experimentation and, if proved practical, adopted as a means of delivering a product that is better, can be run off faster, or made at less cost.

This pioneering spirit with which John H. Perry, Jr. endows his companies is carried out to a high degree at the Ocala, Fla., plant which also acts as a printing research laboratory for the various Perry printing plant operations. Here, too, however, the plant must be operated on a sound financial basis turning out area telephone books, shopping news, and the *All-Florida TV Week Magazine*. The latter is a four-color Sunday Supplement carried by 16 Florida Sunday newspapers with a circulation of 550,000.

We are particularly proud of the *All-Florida TV Week Magazine* because we feel that it has obtained a degree of fidelity four-color quality newsprint printing that is unsurpassed by any other operation in the country.

All good letterpress printing must, of necessity, begin with the very best plates obtainable. To insure this, we have combined the latest techniques of rapid-etch engraving with consistently accurate color separations from the PDI Scanner, which give us very accurate quality control through each phase of platemaking.

The story begins with the handling of the newsprint itself. Newsprint is a

dirty stock as compared with fine commercial stocks. Newsprint is a relatively inexpensive grade of paper, and so the webs are constantly contaminated with slitter dust, shreds, and loose edges. When the pressman opens a web, some of this extraneous material is visible to the naked eye. Much of it, however, is microscopic in nature and well distributed throughout the entire web.

Paper particles materially affect the quality of good printing. The paper dust and cuttings quickly work back onto the plates and into ink fountains. Halftones are filled by the paper dust. Sharpness and detail are soon lost and colors appear dull and drab.

Formerly, to counteract this condition, we washed up our 52-inch web Hoe Vertical four-unit press every two hours in order to maintain quality. Actually, this was not a satisfactory answer, because during the last part of a run before a washup the quality of our printing suffered a very rapid drop-off. However, the periodic washup seems to be the only way to assure top quality newsprint printing in most operations.

OUR FIRST APPROACH to the problem was to negotiate with paper manufacturers for cleaner stock. This was unsuccessful, as they knew of no method of cleaning the paper without materially increasing its cost.

Upon researching methods of cleaning the stock ourselves, we heard that a company in Cleveland manufactured paper cleaners for sheet-fed presses which were used in the printing of fine magazines like the *National Geographic*, as well as by leading commercial printers on sheet-fed presses. In the web letterpress field, the paper cleaners had not been used. In keeping with the Perry spirit of progress, we decided



Looking at magazines just produced are production team members (l. to r.) Iley Hinton, Ralph Sanders, Henry Greathouse

to have a paper cleaner engineered for our press by the J. E. Doyle Co., of Cleveland.

After installation of the cleaners, we discovered that we could operate an entire eight-hour shift without a washup. An hour's production time was saved on each shift. We maintained cleaner halftones and sharper colors. We also found numerous side benefits, such as an appreciable ink saving by the elimination of two or three washups per shift. Roller wear is negligible.

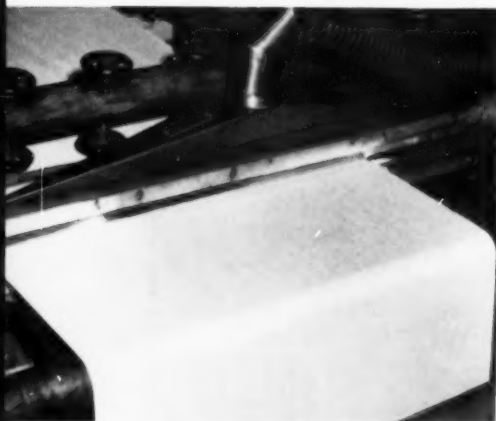
The cleaner is positioned on the web immediately before the first color unit and has a manifold for cleaning each side of the web. Tied in with the continuous inch button, it starts automatically with the press. Maintenance has been negligible although the brushes may need an occasional replacement. There is a vacuum control on the cleaner for regulating the air pressure.

The paper cleaner consists of cleaning brushes, cleaning nozzle, manifold, tubular hose, blower, motor, and filter collection bag. The cleaning nozzles and brushes extend across the mouth of the nozzle and the width of the sheet, with the suction nozzle of the cleaner between the two brushes. The first brush loosens all particles by vacuuming the paper surface in a three-pass arrangement. Particles are then drawn up the manifold, through the tubular hose, and into the collection bag.

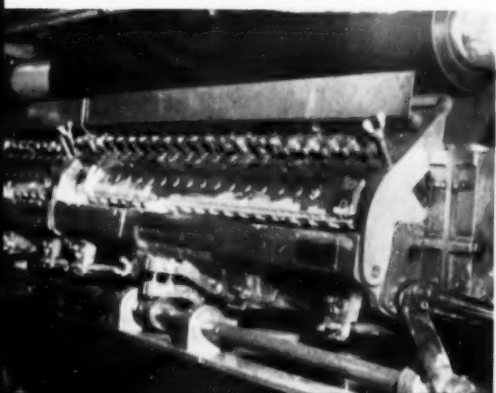
Another Perry innovation which we feel has materially increased our finesse in printing is the use of heat-set inks and special gas dryers designed for our press. This procedure reduces ink absorption by the newsprint so that the colors maintain their brilliance and lie better on the surface of the paper stock.

OTHER FACTS of interest in our operation are the use of 33½" super-calendered stock manufactured in Finland, 1½ pounds heavier than ordinary newsprint. We also have developed a system of portable remote control fountains with the off-and-on control mounted at the folder. A system of Perry-developed, air-operated cams sets the fountain and enables us to control the flow of ink until the dryers reach their maximum capacity. This also materially speeds up washups, as the fountains are easily removed. Our Hoe four-unit newspaper press operates at a rate of 10,000 normal run collect up to 64 pages. We maintain constant press speed with a direct-drive motor-generator installation which supplies an even flow of electricity and avoids the fluctuations in the speed of the press that causes misregisters.

Other John H. Perry operations in addition to our plant include a daily newspaper in Frankfort, Ky.; two plants in Atlanta, Ga.; 24 Florida newspapers, and a national newspaper representative organization with offices in principal cities. In the group of daily newspapers, two are now using cold type almost completely in ad makeup.



Above, Doyle sheet-cleaner pulls loose matter off newsprint web. Below, operator at folder sets air-operated fountain cams



POINTERS for PRINTERS

The Inland and American PRINTER and LITHOGRAPHER pays \$5 for each item published in this department

Use Shortening in Reduced Ink

Instead of utilizing reducing compounds or waxes on jobs requiring a reduced ink, I use shortening. Recently, on a job using two parts tint base to one part color, I used two pounds of shortening to 4½ pounds of ink mixture with very good results. The ink ran clean and sharp with no scum or filling. —MARTIN E. ODELL, Gospel Trumpet Co., Anderson, Ind.

Show Proof Corrections in Red

If you have to make changes in galley for directories, lists, or other standing type matter pull a black and white proof, mark the changes, and send it to the composing room for setting. When the corrected lines are set, ink the changes with red offset ink. When you pull another proof, the black ink will not adhere to the changed portion of the material because it has already been inked in red. As a result, you will have two-color proofs, with unchanged material in black and corrections in red.

Hard Oil Sticks Paper to Form

Regardless of the emphasis on pre-makeready, many platen pressmen still place bits of paper here and there on the back of the form to make the low spots print. Methods of making the paper stick vary from using saliva or paste to oiling the back of the form. However, according to the manufacturer of a popular job press at a recent demonstration, the best thing to do is keep a glob of hard oil for this use within easy reach of the pressman. —LEON LESTER, Printer, Pleasanton, Calif.

Do Not Use Graphite on Mats

The use of graphite on matrices or in magazines is a short-cut to trouble. It may make the matrices drop exceptionally well for a short period of time, but as soon as damp or wet weather comes, the trouble will begin. The dampness will cause gum to accumulate, and the matrices will stick in the magazine, necessitating a thorough cleaning job. —DONALD LANE, Scott Printing Co., Jersey City, N.J.

Check Paper to Avoid Hickies

Hickies, or white spots, in printing are frequently caused by foreign particles on the paper sheet. By wiping the

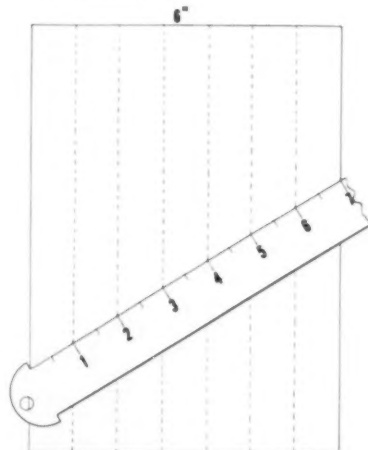
edges of a pile of paper with a black cloth, you can easily determine the presence of loose fibers caused by dull or knicked knives. These particles can usually be removed by rubbing the sides of the paper pile with a cloth moistened with glycerin. If this does not work, try vacuuming the sides of the piles of paper to remove all traces of loose fibers. —DONALD LANE, Scott Printing Co., Jersey City, N.J.

Solving Ink Problems—Picking

If you have trouble with ink picking, here are some probable causes and possible solutions. The picking probably occurs because there is too much body to the ink, too much long varnish is used, the ink dries too fast on the rollers, or the stock coating is poor. When you have a picking problem, try reducing the ink as quickly as possible with the thinnest possible nonevaporating medium or with paste reducers. Also try more impression on the solids.

An Easy Way to Draw Columns

Here's a simple way to divide a sheet into columns even if the size of the columns does not divide evenly into the size of the sheet. To divide a six-inch sheet into seven columns, slant a ruler across the sheet with the end of the ruler on one edge and the seven-inch mark at the other. Draw the columns through points at each inch mark. To divide into five columns, place the ruler so the 10-inch mark is on the right edge and draw the columns at every second mark.



THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope.
Answers will be kept confidential upon request.

Shadow Design Type Faces Are Making Comeback

Many elaborate faces were eliminated at end of 19th century

Scores of "fancy job faces" still seen only in old specimen books

But photolettering has stimulated revival of decorative types

LOOKING THROUGH THE CATALOGS of process lettering must evoke in most old-time compositors a nostalgia for the typographic riches of a generation or so ago. The term *process lettering* can best be defined as the "types" and letter designs available on film by photographic headletter devices, either within a plant or from specialized services.

The designs offered by this medium are extremely varied. Today's advertiser has at his instant command hundreds of display faces for practically every purpose. Heretofore, such variety was available only from type cases and was the result of a great deal of competition between a number of type foundries.

When most of this country's foundries were consolidated into the American Type Foundry in 1892, the need for competition was removed. Most of the old decorative letters which formerly enhanced the type specimen books were eliminated. This does not mean that amalgamation of the foundries was not a good thing. Economic conditions of the time, plus the competition with the newly-established composing room manufacturers, dictated a change in the manufacture and distribution of foundry type.

THE MOST NOTICEABLE STYLE in the process lettering catalogs and the one which prompted this discussion is made up of a number of three-dimensional and shadow designs. A similar check through the specimens of type foundries indicates that even today there is still a wide interest in such types, and that quite a few designs are new in the past 15 years. While most of these faces are being offered by the European firms, they have been purchased in some quantity by American printers and are in fairly common use.

The basic idea of designing a letter with a shadow or three-dimensional ef-

fect was conceived by the English and Scottish type founders from 1815 to 1820. Probably the earliest of these was the "two-line pica in Shade" of the Figgins Foundry, dated 1815, followed by the shaded letter of Robert Thorne in 1820. Both of these types are based on what in Europe is called "fat face." Printers in the United States would call it Ultra Bodoni, although Bruce would be a somewhat better term to express the origin of such a display letter in this country. Both of these English types have enjoyed a revival and are presently quite popular.

A somewhat similar current type in this category is Verdi, from the Bauer Type Foundry. A condensed version, named Lettres Ombrées, is available from Deberny Peignot in Paris, while from Stephenson, Blake & Co. Ltd. in England we have Elongated Roman Shaded, revived in 1948. A type in an

almost identical pattern is Regina, offered by Berthold, the German foundry, since 1955. The latter two designs might be called shadow versions of Onyx.

Another very popular "frame" upon which to mount a shadow effect was the Egyptian, or square serif, design. This innovation followed immediately upon the heels of the adaptation of the fat letters.

These squared serif letters, which were first shown in 1815, lent themselves particularly well to the application of the three-dimensional effect. Rapidly the English founders produced a variety of such faces, some in outline and some with a decorated or cameo design. American type founders were quick to take advantage of such innovations and soon filled their catalogs with their own versions of what they chose to call "fancy job letters."

The scores of such types produced during the 19th century are today known only through specimen books. The three-dimensional designs such as Radiant, Cameo, Cloister Shaded, Lurray, Ray Shade, and Shady Slopes

Ombrées

AND

Shadow

SHADED FROM

Profil

ABCDEFGF

Riccardo

AMERICAN

Echo

ABCDEFGF

Antique Shaded

TEACHERS

(which had a violent back slant to resemble letters arrayed upon a table) have disappeared.

THE RECENT REVIVAL of the shaded Egyptians is well represented today by one of the best known and most used types of its kind, Beton Open, which was designed in 1931 as a member of Bauer's Beton family. It is still in wide use. Intertype added an open version of Cairo. The Baltimore foundry offers Stymie Open, although this type is a direct version of the Beton.

Probably the most established of the square serif adaptations in the United States is Antique Shaded of ATF, a Monotype version of which is called Rockwell Antique Shaded. Antique Shaded has become almost exclusive property of Alfred A. Knopf, the book publisher who has used it for so long in advertising his books that few other advertisers would risk its use.

Of all the postwar types in this category, Profil, produced by the Swiss foundry Haas in 1943, has been the most successful. Profil is an italic form of a Clarendon, a type which was revived from its mid-19th century pattern just a few years ago. A somewhat similar but condensed type from the same foundry is Sculptura, issued in 1957. The Clarendons differ from the square serifs primarily by having serifs joined to the main strokes with fillets, and are not quite so monotonous.

A square serif letter of unique structure, Duo Outline, became available from Klingspor in 1954. This type is available in two versions, a single-color and a two-color, which is a throwback to many similar 19th century types cut by American foundries.

ANOTHER LETTER STYLE which has been adapted to the requirements of three dimensions is the sans serif. During the past 30 years, there has been quite a variety of these types. One of the best known and the best designed European types of this group is Orplid, cut in 1929 by the German Klingspor foundry. ATF offered in 1933 an open version of Agency Gothic and in 1935 produced Shadow, a variation of the Phenix. Shadow later became available on the Intertype.

Without much question, the type which received the most attention for several years was Umbra, designed by Robert Hunter Middleton for Ludlow in 1932. In England, the popularity of Umbra inspired three adaptations, Gill Shadow, Granby Shadow, and Fusion.

Another popular type of the period was Neon of the Weber foundry in Stuttgart. Postwar sans serifs include the extra condensed Graphique, issued by Haas in 1946, and Stephenson, Blake's San Serif Shaded, which—al-

though cut in 1937—has had some recent attention in the United States. Still another S-B type is Echo, designed in 1955. This type is a double outlined shaded face in the gothic tradition.

Oddly enough, very few shadowed letters have been designed which are based upon freely drawn letters, although this style is becoming fairly popular in process lettering. In the 1930's, Amsterdam brought out a type named Flex which had a short vogue. Flex had the flowing appearance of a metallic ribbon with a three-dimensional effect. Currently, the Haas type, Riccardo, produced in 1951, is the only

irregularly-cut typeface of its kind available.

It might be pointed out that only one of the types so far mentioned is equipped with lowercase. The obvious problem of fitting minuscule characters precludes their use as three-dimensional characters.

Printers will, therefore, continue to demand and use decorative letters, although styled to meet current needs. The nature of such designs, of course, lends itself to rapid obsolescence, so that except for an occasional revival, we can expect type founders to remain active in decorative type production.

Your Slugcasting MACHINE PROBLEMS

By Leroy Brewington

Mr. Brewington will answer machine problem questions addressed to him in care of this magazine

Too Many Mats

Q.—Every time I manipulate the *e* key for a double *ee*, the letter *t* also falls. Sometimes when I press the *a* key, I get a *t* and *o*. I have cleaned the magazine, keyboard cams, cam rolls, mats and escapement, but very little relief results. What do you suggest I do?

A.—You did not mention the model of the machine, but from the question you ask there is reason to believe it is old. Here are some suggestions that may help:

First, remove the lowercase *o* keyboard cam. Examine it where it sits on top of the trigger at rest. It should "bite" about 4 points, but you may find only a 2-point bite or seat if it is rounded off at the corner from long use. You will find the trigger similarly rounded where it was originally square-seated to match the level surface of the cam yoke.

The trigger then is constantly trying to slip from under its cam yoke and release it. The short-weighted keyrods into which the keyboard key levers fit are weighted to prevent this. Nevertheless, the parts do become so worn that a single heavy finger thrust upon the keyboard will release several letters that were not contacted by the finger. It is obvious such a keyboard must be operated with a very light touch. Heavy finger punches would simply "murder" the proof.

While clean, frictionless keyboard action is usually the remedy, with new triggers and cam yokes where neces-

sary on the lower-case section, a simple expedient often stabilizes an old keyboard without large expense for new parts. A piece of small-size straight coat-hanger wire can be cut to fit loosely (end-wise) into the angle just on top of the short keyrod weighted rear extensions. It is thus lifted by the operator when he depresses any key on the keyboard. This small wire or rod then adds its weight to that of the keyrod to return it to rest and hold it there.

The wire or rod is held in place at each end by a vertical extension or plate of thin galvanized metal or other material, brought up to the banking bar at the top, and slotted to slip behind a hexagon-head screw at the bottom. It is then perfectly free and responsive to every touch of the operator, and the slight difference in touch or "feel" is hardly noticeable in operating. The rod diameter may be varied to give best results; keyboard construction details vary somewhat on older slugcasting machines.

This should eliminate all but escapements and upper keyrod contacts that may be quickly located and corrected.

Important Linotype Adjustments

Assembling elevator—The starting pin should release the delivery slide just as the latch catches.

Assembling elevator—Adjust the elevator to return by its own weight.

Matrix delivery belt—Adjust the idler pulley to keep the belt tight.

Spaceband box—The pawls should go $\frac{1}{8}$ of an inch below the box rails on the down stroke.

THE SPECIALTY PRINTER

Company Designs and Produces Luxurious Cartons

House of Harley started by taking jobs that were nuisances for others

Accounts today are blue-chip cosmetic firms, such as Lanvin, D'Orsay

Special cuts, folds, attachments, glitter, embossing, all part of line

NOT MANY PEOPLE travel to Paris so that their letters will have a fancy postmark, but not many people are in the business of producing the world's most luxurious packages, and to André Harley, who is, the trip was a perfectly plausible, profitable way to promote business.

That was in April, 1948, before the House of Harley, Inc. products had an international reputation in the field of gift and cosmetic packaging. In fact, the House of Harley was just an idea worked up by Mr. Harley and his wife, Natalie, and the Paris stunt was the first step in turning that idea into a business.

At that time, M. Christian Dior, the Parisian dress designer, was promoting a "new look" in women's styles (among other things, the longer skirts that covered up the full-legged look of the war years), and things French were generally receiving peak interest in fashionable circles, which are a mainstay of Harley business.

NATIVES OF FRANCE, the Harleys saw this as an excellent atmosphere for what they intended to do. So Mr. Harley, already in New York and setting up an office with his wife, decided to go to France, identify himself with French taste and the new look, have stationery made up with a French address, and send out a letter announcing that he was considering coming to the United States to introduce new French art for packaging. Three weeks later he sent out a second letter, saying that he had made up his mind, and that he was definitely coming to the United States to open his firm.

Incidentally, the stationery he used was designed by a French designer and engraved by a prominent Parisian printer while Mr. Harley was in Paris. As he put it, it was his introduction, and it had to look French. The com-

pany has used that stationery with a New York address ever since, and only now is planning to change it to coincide with a new Manhattan location for its office.

Back in New York, Mr. Harley's first move was to contact 10 American firms that had replied to his letters from Paris saying they would like to talk packaging with him. This was the real beginning of the House of Harley, Inc. For the next three years, the firm sent out personal letters to heads of companies, and scattered replies enabled it to drum up enough business to exist.

By the end of that time, the Harleys had something to show, a series of unique, handsome, and luxurious packages including accordion boxes, "choo-choo train" gift wraps, open stars, multiboxes, and many others. Packaging magazines in the United States and in Europe got interested in their work and ran feature articles about it. Needless to say, with Mr. Harley's eye for promotion angles this advertising opportunity was not overlooked. Reprints, with translations if necessary, went to hundreds of prospects over the entire United States.

In each country in which an article appeared, printing firms wrote the Harleys and offered to represent them. The result was another trip to Europe for Mr. Harley, this time to sign up representatives in England, France, Italy, and Belgium. The House of Harley says it still receives offers to be represented in such diverse locales as Israel, Denmark, and Spain.

Meanwhile, with Mr. Harley handling sales and promotion, and his wife guiding design and production, the House of Harley was adding names like Elizabeth Arden, Prince Matchabelli, Revlon, D'Orsay, Yardley, Lanvin, and a number of other blue-chip cosmetic titles in the United States and Europe to its client list. It had remarkable suc-

cess with packages covered with metallic glitter, a Harley innovation, and with hundreds of special shapes, unique folds, and die-cuts. The Harley packages, always handsomely printed, were featuring cut-outs, compartments, bows, pop-out Christmas trees, and folding parasols. On the other hand, many packages were limited simply to striking printed designs when a product or client called for chaste and elegant treatment.

THINGS WERE BOOMING on the publicity front, too, and still are. In 1955 the House of Harley was featured on WABD-TV in New York City, on a television program entitled "Success Story." The same year it was featured in Sunday editions of the *New York Herald Tribune*, and *New York World Telegram*.

Letters, reprints of newspaper articles, and samples of Harley work were shot out to prospects at frequent intervals. But the company stuck to a policy it has maintained since Mr. Harley sat in Paris in 1948, waiting for replies to his French postmarked letters. That is that no salesman may visit a prospective account without being invited to do so by the prospect, although telephone calls requesting appointments are permitted.

What Mr. Harley calls "a discreet advertising campaign" was started in 1956 and limited to two trade magazines, *Beauty Fashion* and *Modern Packaging*, and ballet program books.

The editor of the Swiss publication *Graphis* began preparations for a book on packaging in 1958 and asked Mr. Harley to write the chapter on folding cartons. After a trip to Zurich, for a conference with the publisher, Mr. Harley wrote the chapter and ordered enough books to present to all of his accounts.

This Christmas the French publication *Emballages* plans to feature the new 1961 "Collection of Boxes" of the House of Harley. When the time comes, Mr. Harley, who seldom gets all his clothes back in his New York closet, will be off to Paris for conferences with



the editors, *Emballages—Noel*, a 400-page book, which will feature Harley creations, will be sent with the Harleys' compliments to 200 customers and prospects, concluding a 12-week letter and sample campaign.

Somewhere early in the House of Harley history the trips to Europe got institutionalized and put on a yearly basis. Each fall the Harleys visit plants, dealers, designers, clients, packaging shows, machinery manufacturers, theaters, and museums to keep in touch with what is happening in Europe and to stimulate their own creative powers. In the winter they tour the United States to keep abreast of developments here.

TO PRODUCE THE BOXES, gift wraps, and labels that they have become famous for, the Harleys have a shop equipped with 28x41 Miller Majors, 21x28 Heidelberg cylinder presses, 21x28 Thomson platen presses with heat and leaf attachments, a 17x21 Thomson automatic, also with a heat and leaf attachment, and 28x41 Combi Dreissigs for bronzing and dusting.

Two staffs of artists in studios in Manhattan and Long Island work out the Harley creations. Mr. Harley says that high quality and elaborate detail force the company to take a low profit per item and make up for it by the firm's particularly imaginative sales and promotion policies.

This has been the trend since the beginning, when the Harleys faced the rugged competition from giant packaging firms who viewed the entry of a new member to the industry with little enthusiasm. To survive, the Harleys took nuisance runs and brought to them the creative, luxurious, and, consequently, low-profit treatment that got them into more and more major work, and eventually, according to Mr. Harley turned the House of Harley, Inc. into a million-dollar business.

Creating luxurious, expensive-to-produce cartons, boxes, and gift wraps for cosmetic items is House of Harley's specialty



Natalie Harley, first vice-president, and Felix Lood, foreman, check leaf stamping



Above, job is laid out on the stone. Below, one of the Harley Miller Majors with a Dreissig bronzing attachment runs a carton job. Besides the Majors, the House of Harley shop uses Heidelberg cylinder presses, plus Thomson platens and an automatic with heat, leaf units



WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

Sterling Locking Magnet From PMC

The PMC Sterling locking magnet for type lockup and other graphic arts applications has been introduced by the Printing Machinery Co. The magnets are the same as the original Min-metal magnets used in Europe.

The magnets hold firmly against type matter—line slugs, Monotype, or foundry—which is on any iron or steel surface, such as a galley, composing table, or proof press bed. The primary use of the magnets is to lock type, or type and cuts, for makeup, proofing, or storage. According to PMC, they



PMC Sterling locking magnets hold Monotype composition securely even when galley is held on edge. Magnets are used for locking type and cuts for proofing, storage

eliminate part of the string tying, untying, and retying between operations.

The magnets are 2½ inches long, ½-inch wide, and ¼-inch high, and have unlimited magnetic life.

For information: Printing Machinery Co., 436 Commercial Sq., Cincinnati 2.

Lithofilm Duplicate Diazo Master Developed by Ozalid

A duplicate diazo master that enhances all weak-line originals has been introduced by Ozalid division of General Aniline & Film Corp. Called Lithofilm (501LC), the product eliminates complex photographic negative-to-positive-to-negative steps in reproducing negative film duplicates. According to

the manufacturer, it permits direct negative-to-negative copying in normal room light and develops in one step.

On a 0.005-inch clear acetate base which is sensitized for dry diazo processing, the emulsion is completely grainless and scratch resistant. Lithofilm can be used as negative-to-negative or positive-to-positive. Reproductions can be made by exposing emulsion to emulsion or through the base. The company reports that it can be used for making lateral reversals. Its surface can be scribed if desired.

To expose and develop, Lithofilm is placed with the emulsion facing the photographic negative or transparent positive master and is fed into a dry diazo process machine. Both the original and the Lithofilm duplicate are automatically exposed, developed, and delivered from the machine in about 30 seconds—dry, ready for use.

For information: Ozalid Division, General Aniline and Film Corp., 59 Corliss Lane, Johnson City, N.Y.

Headliner Model No. 840

The VariTyper Corp. has introduced its Headliner Model No. 840, which is capable of delivering the finished type proofs in multiple lines as opposed to the single continuous-line capacity of the Headliner Model 800.

The Headliner operates on the principle of photocomposition, utilizing 35-mm paper or film as the finished proof medium. According to the company, the proofs can be enlarged up to 15 diameters without fuzziness or distortion. Composition is achieved through a character dialing operation with the process of exposure, developing, wash-

VariTyper's new multiline Headliner machine operates on the photocomposition principle using either 35-mm paper or film



ing, and fixing a self-contained and automatic operation. No darkroom is needed.

The Model 840 permits the return of exposed paper or film to the starting point so that a second and even a third line of type can be added under the first line, the manufacturer claims. The differential in exposure needs between paper and film is automated by a calibrated selector. TypeMasters are changeable and single line masters are interchangeable between the Model 800 and the Model 840. Constructed of heavy durable plastic, the font's sizes range from 18 to 72 points.

For information: VariTyper Corp., Subsidiary of Addressograph-Multigraph Corp., 720 Frelinghuysen Ave., Newark 12, N.J.



New machine developed by Cheshire, Inc., handles problem of canceled address labels

Cheshire Labeling Machine Discards "Nixie" Labels

Cheshire, Inc. has developed a new machine which uses a photographic cell to scan the tape strip of address labels and locate canceled addresses, commonly called "nixies." The cancellation mark on the label automatically causes the feeder to stop so that the label is not applied to a mailing piece.

The machine will handle all types of address labels. After a canceled label is discarded, the labeling machine automatically resumes operation.

For information: Cheshire, Inc., 1644 N. Honore St., Chicago 22.

Metro Uncoated Offset Paper

The Kimberly-Clark Corp. has announced that it is manufacturing Metro uncoated offset printing paper to a new brightness level. The paper is stocked in basis weights of 50#, 60#, and 70#.

For information: Kimberly-Clark Corp., Neenah, Wis.

a new way to go...



and go on a small budget
Pinehurst Offset

Champion's newest, busiest utility offset sheet

THE CHAMPION PAPER AND FIBRE COMPANY, Hamilton, Ohio



go Pinehurst Offset!



Prints, embosses, folds like sheets costing much more!

Here's a new way to go on a small budget—new Pinehurst Offset by Champion. Ideal for a wide variety of uses, including travel folders, maps and brochures, new Pinehurst Offset has been quality-tested, quality-controlled to exceed all your requirements for a utility offset sheet. Fold it. Emboss it. Print black and white, duotone, four-color or up to six colors on it at top speeds (up to 7,000 impressions per hour). Pinehurst Offset's bright white surface assures

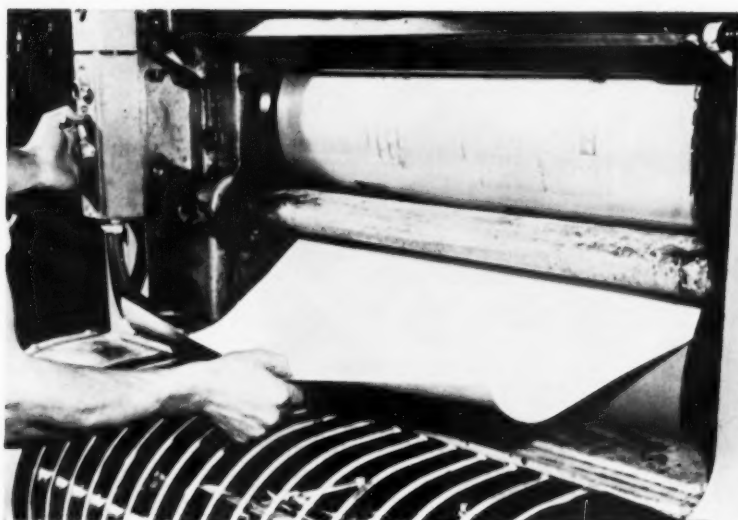
crisp, clear reproduction, high opacity holds show-through to a minimum. High "pick" resistance and good dimensional stability mean faster press runs—fewer press stops.

In 50, 60 and 70 lb. basis weights, Pinehurst Offset can be used on sheet- or web-fed equipment. Go Pinehurst Offset on your next low-budget job—you'll agree, it's the best economy paper ever to hit your press! Your Champion Paper merchant is the man to see.

THE CHAMPION PAPER AND FIBRE COMPANY, HAMILTON, OHIO

This is PINEHURST OFFSET, 70 lb.





Removable face of the Polyfibron offset press blanket rolls on over blanket backer with a single turn of the cylinder. Plate pressure causes removable face to stick tightly to backer

Polyfibron Offset Press Blanket

The Polyfibron offset press blanket, claimed by its manufacturers to be a radical departure from existing blankets, has been introduced to the lithographic industry on a national basis.

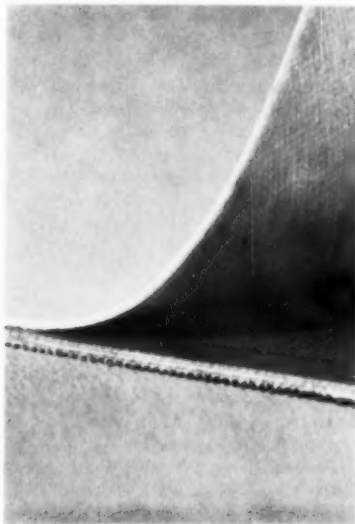
The blanket was developed by the Dewey and Almy Chemical division of W. R. Grace & Co., a maker of industrial chemical specialties for many basic industries.

The Polyfibron blanket is different from the conventional blankets in two respects:

(1) It is built around a new "polymer-fiber" material which compresses without distortion.

(2) It is made in two pieces—a blanket backer and a removable face—to

The offset press blanket is made in two pieces—a blanket backer, a removable face



eliminate tension in the printing surface and to permit easy replacement.

The blanket, which has been marketed in New England for the past six months, is available in New York, Philadelphia, Baltimore, Washington, and Chicago.

The Polyfibron blanket has six major advantages, according to Dewey and Almy:

(1) It transfers a true image from plate to paper because it does not distort under pressure. Line images and halftone dots are impressed on the paper with exactly the same sharpness as they appear on the plate.

The Polyfibron removable face is compressible. When pressure is applied, the area under the pressure compresses without sideways displacement.

(2) Fidelity is assured because the compressible cushion provides uniform ink transfer over a wide range of pressures, compensating for unevenness in cylinders, plate, blanket, packing, or stock. The blanket prints at extremely light surface pressure for a minimum of distortion.

(3) The blanket saves makeready time because it eliminates the need for critical packing tolerances. So gentle is the surface pressure applied by the blanket that it can be overpacked to twice the normal packing without distortion.

(4) The Polyfibron blanket needs no rest to recover its original shape. It springs back to shape immediately.

(5) Plate life is extended because the blanket's compressibility minimizes the "eraser" effect of solid rubber.

(6) Replacement cost is reduced because the cost of the removable face

is only half the total blanket cost, and the blanket backer will last through several replacement faces. If damaged by a severe smash, the removable face is quickly stripped off and replaced on the original backer while still on the press.

Total thickness of the blanket's two parts equals or slightly exceeds that of the conventional blanket. The backer is applied first to the cylinder and tensioned. The removable face is then mounted on top without tension. The result is a taut carcass and a relaxed top element.

The bottom of the removable face is coated with pressure-sensitive adhesive for adhering to the backer, and the top is coated with a thin printing surface applied by a special process.

After the backer is mounted and tensioned, the removable face is prepared for mounting by stripping off a polyethylene release sheet protecting the adhesive. The adhesive is activated, and the face is simply pressed on to the blanket backer under plate pressure by revolving the offset cylinder one full turn. Cylinder pressure while running maintains adhesion between the backer and face.

For information: Dewey and Almy Chemical Division, W. R. Grace & Co., Cambridge 40, Mass.

Chemco Photoproducts Markets

Powerline Transparent Paper

A photographic material for the production of line negatives, known as Powerline Transparent Paper, has been introduced by the Chemco Photoproducts Co., Inc. The product differs from Chemco's Powerlith or Powerlith Type-X films in that the base is a special paper treated to make it transparent and water-resistant.

The base has been coated with a high-contrast emulsion identical to the Powerlith film, thus providing a medium on which a line negative image may be obtained.

For information: The Chemco Photoproducts Co., Glen Cove, L.I., N.Y.

Triumph Economy Proof Roller

Triumph Equipment Engineers has designed a new proof roller that will not flatten out when left on the ink plate. Called the Triumph Economy Proof Roller, it is available in two sizes.

For information: Triumph Equipment Engineers, 6506 Walker St., Minneapolis 26.

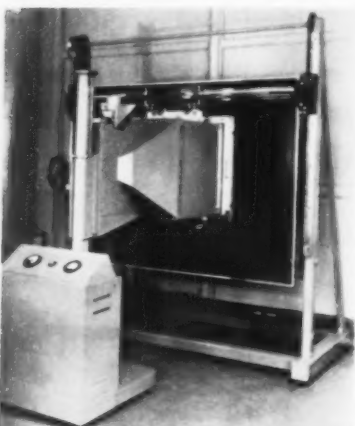


The Triumph Economy Proof Roller will not flatten out when it is left on the plate

Multiplater Unit Available From ATF

The ATF-Gerson Multiplater, a step-and-repeat machine, was designed primarily for the small-to-medium-size off-set printing plant.

The unit consists of a backboard, or plateholder, which will accept plates in sizes up to 42x54; a vertically- and horizontally-controlled chase to hold the flat or negative, and a lamp. According to the American Type Founders, these three components will provide hairline register for almost 100% of the work go-



ATF-Gerson Multiplater lamp is mounted on casters, separated from the backboard unit. The control panel contains an automatic reset timer with indications in seconds and minutes, a push button which separates the carbons for easy removal and for trimming, and an ampere indicator

ing through any small- or medium-size plant and about 95% of the work handled by highly-specialized label plants.

Horizontal and vertical movements of the negative chase are in increments of $\frac{1}{16}$ inch. Accidental settings of less than $\frac{1}{16}$ inch are said to be mechanically impossible because of a gear teeth-and-rack interlock.

Specifications for the Multiplater include maximum plate size of 42x54 inches; maximum plate exposure area, 36x48 inches; maximum flat or negative size, 22x28 inches; maximum flat or negative exposure area of 19x25 inches; machine height, 82½ inches; width, 75½ inches, and depth 34½ inches.

For information: American Type Founders Co., 260 Elmora Ave., Elizabeth, N.J.

Kodalith Liquid Developer Introduced by Eastman Kodak

A Kodalith liquid developer has been introduced by the Eastman Kodak Co. for use in the graphic arts field. The new liquid developer permits mixing of

developer solutions in the darkroom. It also eliminates both the time required to measure and mix powder developers, and the possibility of contamination by floating powders, the firm reported.

Packaged in Cubitainers, Kodalith liquid developer is highly concentrated. One two-gallon package, containing both solutions A and B in twin Cubitainers, will make eight gallons of fully-mixed developer.

The Cubitainer packaging, combined with the Kodak dispenser tubes, makes darkroom solution preparation quick and clean, according to the manufacturer. The dispenser tube is inserted through the outer carton at the designated spot and through the self-sealing plastic liner which holds the developer. As much solution as is needed is drawn off through the tube without danger of spilling. The tube then is clamped off.

For information: Eastman Kodak Co., Rochester 4, N.Y.

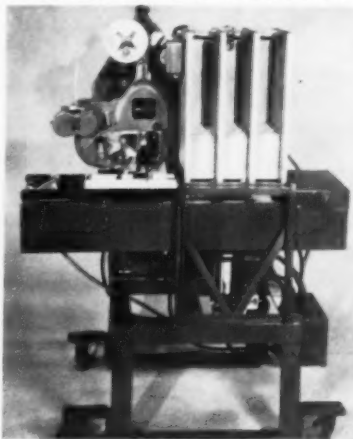
Acme Steel Develops New Wire Stitcher

A specially-designed wire stitcher that automatically stitches and stacks tab card set books has been announced by the Acme Steel Co. The machine, called the Acme Steel Wire Stitcher Model G1-N3A½ with conveyor stacker, places two stitches per book spaced on two-inch centers, at the maximum rate of 40 books a minute, the company claims.

Card sets 3¼ inches wide, in lengths of 5¼ inches, 7¼ inches, or 8¼ inches can be stitched into books up to ¼ of an inch thick. The Model G1 is designed for use with a three-stream press.

The stitcher is mounted on a steel-frame equipped with heavy duty rubber-tired, steel hub casters to facilitate easy movement to the press being used to print the card sets. Floor space required at the base of the unit is 35½x28

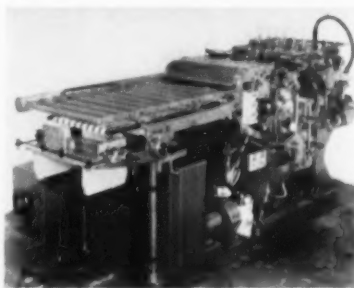
Specially-designed wire stitcher automatically stitches and stacks tab card set books



inches. Over-all height of the unit from floor to top of stacker is 52½ inches; height of table from floor is approximately 32 inches.

The company has indicated that a larger model of the G1 is being developed. The new unit, to be used with presses up to five streams, will automatically fold covers and can also be equipped to automatically feed, place, and cut reinforcing strips.

For information: The Acme Steel Co., 135th Street and Perry Avenue, Chicago 27.



No. 7 Intaglio sheet-fed gravure press, manufactured by Linotype and Machinery, London, available from Champlain

No. 7 Intaglio Press

The No. 7 Intaglio sheet-fed gravure press, manufactured by Linotype and Machinery of London, England, is now available from the Champlain Co. Featuring completely automatic operation through the use of a new "swing-out" type feeder, the press is said to be ideal for short-run jobs. It can be used for a variety of work including fine reproduction of artwork, decals, labels, and reprints of national advertising.

For information: Champlain Co., Inc., 146 Harrison Ave., Roseland, N.J.

New Eastern Blue-White Papers

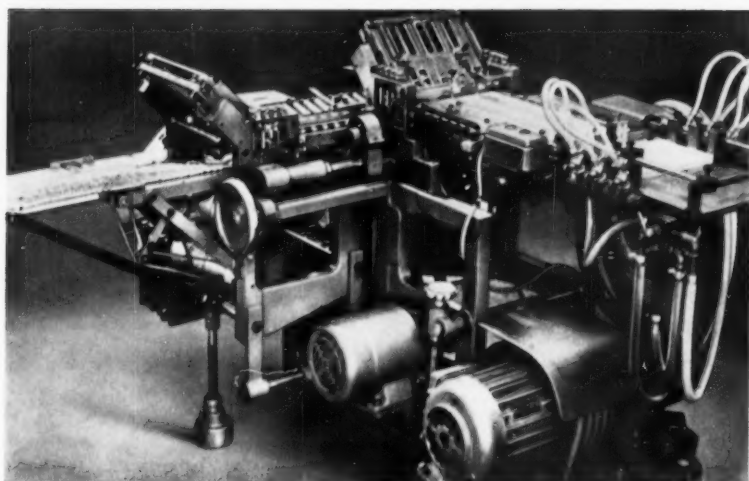
New, more fluorescent blue-whites are now available in seven major lines of paper manufactured by the Eastern Fine Paper and Pulp division of Standard Packaging Corp. Grades given the new whites are Atlantic Bond, Atlantic Duplicator, Atlantic Mimeo Bond, Atlantic Offset, Manifest Bond, Manifest Duplicator, and Manifest Mimeo Bond.

For information: Eastern Fine Paper and Pulp Division, Standard Packaging Corp., Bangor, Me.

Prentiss Stitching Wire

A high-carbon stitching wire has been developed by the Prentiss Wire Mills. The hard temper, bookbinders wire, designated as Grade XXX, has a tensile strength of 200,000 to 240,000 pounds per square inch, the firm said.

For information: The Prentiss Wire Mills, Riverside-Alloy Metal Division, H. K. Porter Co., Inc., Riverside, N.J.



Super Speed's new Minifolder automatically folds small package inserts to $\frac{1}{8}$ of an inch

Minifolder Folding Machine

The Minifolder, a machine to automatically fold small package inserts has been introduced by Super Speed, Inc. The folding machine, manufactured by Herzog-Heyman of Bielefeld, West Germany, is capable of turning out hundreds of inserts per minute, each one folded as many as eight times (four parallel and four right angle folds) to the size of $\frac{1}{8}$ inch, Super Speed reported.

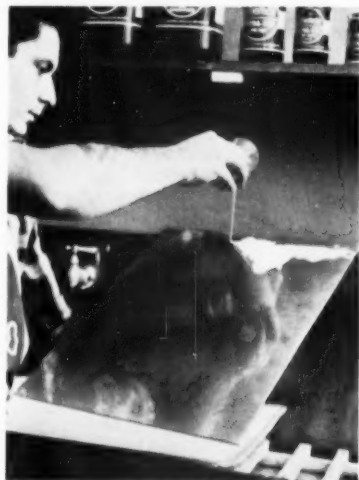
The Minifolder is equipped with a single-stream suction hopper feeder which can be transferred from one folding unit to another. The special feeder can handle any stock, including tissue, down to small sizes. The machine will take a maximum sheet size of $8\frac{1}{2} \times 11\frac{1}{2}$ inches and a minimum sheet size of $2 \times 2\frac{1}{2}$ inches.

All folding rollers are adjustable, one to another. The adjusting screws for the rollers are readily accessible. The setting gauges of the folding plates have coarse and fine adjustments. The paper is conveyed from one folding unit to the other by means of a table with diagonal rollers; the sheets are automatically registered and guided to the next folding unit.

The diagonal and tape rollers have ball bearings so that lubrication is not necessary. Two shafts are mounted be-

hind each folding unit to carry slitting and scoring attachments. The machine has a stepless variable speed drive.

For information: Super Speed, Inc., 742 S. Sherman, Chicago.



Chemco's new product for engraving coatings, Vyna-Top Resistant, gives high etching resistance, short exposures, and speeds the developing and hardening procedures

Vyna-Top Resistant Introduced By Chemco Photoproducts Co.

Chemco Photoproducts Co., Inc. has introduced Vyna-Top Resistant, a new polyvinyl alcohol resist. The development now makes possible operations such as reetching, double printing, tint printing, and ink printing, which heretofore have not been practical with PVA resists, the company claims.

When reetching, the resist etches away evenly with the metal, permitting visual control to any desired value. Double printing, ink printing, and tint printing are performed with the aid of

two companion products, Vyna-Top Tint Print Solution and Pre-Tint, both specially formulated to work with the resist, according to Chemco. Other products in Vyna-Top line of chemicals are Hardener and Dye Concentrate.

For information: The Chemco Photoproducts Co., Glen Cove, L.I., N.Y.

nuArc Co. Develops Dual-Purpose Tables

A new line of tables, designed to be used either as lineup tables or as register-and-repeat tables, has been introduced by the nuArc Co. According to the manufacturer, the new register-and-repeat feature saves time when re-making plates or making multiple press sheets. It is designed around the adjustable stops that ride on removable bars running parallel to the gear racks. Six stops are provided for the front bar and six on the side bar. The operator sets the stops for the original plate, press, or bindery layout sheets, then removes the bars with the stops in position and sets them aside until the job has been run. If it is necessary to scribe new plates or make multiple press sheets, the bars can be put back in position and the original job accurately duplicated, the company reported.

Using the stops in the conventional manner, the table becomes a lineup table. The illuminated portion of the table incorporates the same lighting mechanism used in nuArc's light tables. Other features include a storage type base; two work holders and a side guide; calibrations on straight edges.

For information: nuArc Co., Inc., 4110 W. Grand Ave., Chicago 51.



Dual-purpose register-and-repeat lineup tables are being made by the nuArc Co.

New Weatherproof Bristol Sizes

The Riegel Paper Corp. has announced the addition of two new sizes to its Weatherproof Bristol line. The sizes are 22×28 grain long and 28×44 grain long, in both 300M and 600M basis weights (24×36).

For information: Riegel Paper Corp., 260 Madison Ave., New York 16.

Litho-Rite Paper Offset Plates

Smith-Corona Marchant Inc. will distribute a new line of paper offset plates and supplies under the Litho-Rite name. Litho-Rite Plates are said to be durable, pliable, non-curling, and erasure resistant. Smith-Corona's line now includes all types of direct image paper plates, including those for xerography plus such items as offset processing solutions.

For information: Smith-Corona Marchant Inc., Syracuse, N.Y.

PDI Announces New M-R-X Offset Plate

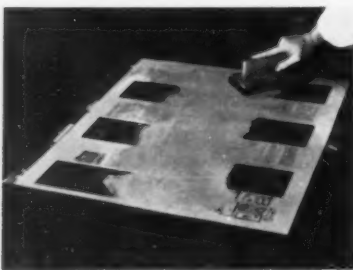
An offset plate process, which saves metal through multiple reuse, has been introduced by Printing Developments Inc., a wholly-owned subsidiary of Time, Inc.

Known as M-R-X (Metal Reuse X-Times), the new plate is the only wipe-on process on the market that can be reused, according to PDI.

M-R-X features a pretreated metal plate and special chemicals which make it possible to use plates over and over again. Metal is saved by application of an M-R-X image remover and metal conditioner which removes the old image and reconditions the plate for additional use. There is said to be little wear on the plate. Full-scale production of M-R-X is now being carried on at PDI's Racine, Wis., plant.

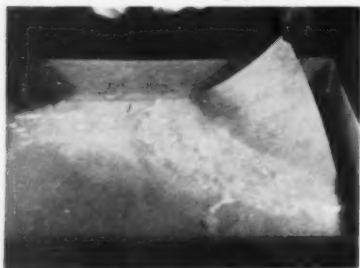
PDI also markets Lithure and Lith-engrave plates for the offset industry and an electronically-scanned color separation service from PDI Scanner Studios in the United States, the United Kingdom, and Europe.

For information: Printing Developments, Inc., Time & Life Building, Rockefeller Center, New York 20.



Images begin to disappear when M-R-X Image Remover is applied to plate surface

Immersing the plate in M-R-X Conditioner for about two minutes prepares it for immediate reuse or storing for later use



New Electronic Enlarger Developed by LogEtronics

A new enlarger, for both color and black-and-white photography, has just been developed for LogEtronics, Inc. The new development in electronic equipment for photographic printing utilizes a moving spotlight source simi-



Enlarger, for both color and black-and-white photography, by LogEtronics Inc.

lar to the light in a television tube, the manufacturer reported. Scanning the photographic negative to be used in making an enlarged print, it varies in brightness automatically as it moves across the picture.

The LogEtronic enlarger then performs automatically and electronically the process known as dodging, which is usually done by hand to vary densities in the enlarged print. According to the company, the result is an infinite number of exactly-alike enlargements with improved color densities.

For information: LogEtronics, Inc., 500 E. Monroe Ave., Alexandria, Va.

Ink Viscosity Control System Developed by Bendix Corp.

An ink viscosity control system for use in gravure and flexographic printing plants has been developed by the Bendix Corp. The system features continuous automatic control for 12 press stations within 1,000 feet.

Known as the Bendix Ultra-Viscoson, the system maintains printing ink viscosities by automatically and continuously adding solvent directly to ink reservoirs. Solvent is added in small amounts on a continuous basis. According to the manufacturer, this prevents upset of the ink balance and eliminates the need for operator judgment in adding quantities of solvent.

The heart of the Ultra-Viscoson is the probe which measures viscosity as a function of the viscous drag on a vibrating reed element. A small volume sample system has been recently added by Bendix, which eliminates handling of the probe.

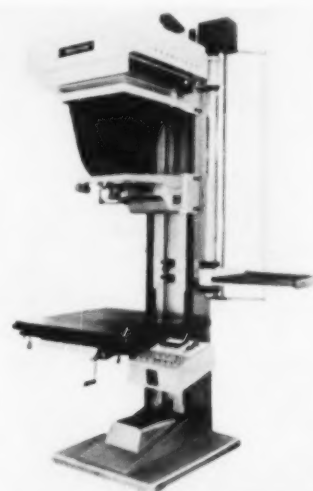
For information: The Bendix Corp., Cincinnati Division, 3130 Wasson Rd., Cincinnati 8.

Cagef Enlarger From Amsterdam

Amsterdam Continental Types & Graphic Equipment, Inc. has been named U.S. distributor for the 8x10-inch and 10x16-inch models of the Cagef vertical enlarger. The unit is a specialized photographic machine now manufactured in Italy to make enlargements and reductions.

All movements of the 10x16-inch model are motor-driven and remote-controlled from a push-button panel for power focusing. Located in the front assembly, the 10x16-inch unit contains a snap-set, four-lens revolving mount, with lens focal lengths ranging from 84 to 18 inches. Enlargements of up to seven times may be obtained with these lenses and up to 11 times with a special six-inch auxiliary lens. Reduction ratios of up to four times are standard, and the use of an additional six-inch lens allows reduction ratios of five times. The smaller model contains a three-lens mount and a built-in filter disc.

The 10x16-inch model will also take smaller transparencies because it can use lenses with short focal lengths for all reduction and enlargement ratios. It is equipped with five plate-carrying frames, each with the necessary adjust-



Specialized Italian photographic machine can make enlargements and reductions

ments for the addition of automatic loader units. The 8x10-inch model contains three specially-designed plate carriers. A safety device system includes a red light located beneath the front assembly for the projection easel plus a second red light for convenient reading of the lens stop.

For information: Amsterdam Continental Types & Graphic Equipment, Inc., 276 Park Ave., S. New York 10.



Printed Offset on the New, Brighter White Atlantic Doodie, Deep Eddy Finish, Roll 80



It was your secret weapon. Your "shooter." With it, you could hit a marble out of the ring at 10 feet. Or clean up the whole pot without missing once.

Maybe it wasn't the most colorful in your collection. But you wouldn't have taken a hundred others for it. What a feeling of pride when you saw it smack

into the pile and send them flying.

You no longer play for marbles. Now your pride is in your work. And good printing is something to be proud about.

Good papermaking, too.

Pride. Satisfaction in doing the job well. An urge to do it still better.

The secret weapon we share with you.



ATLANTIC FINE PAPERS

EASTERN FINE PAPER AND PULP DIVISION • STANDARD PACKAGING CORPORATION • BANGOR, ME.





Faster folding with ATLANTIC COVER

ATLANTIC COVER scores well. Folds and refolds without cracking. It is surface-sized on both sides for clear, sharp impressions. Printers get easy feeding and fast delivery because ATLANTIC COVER lies flat. In bright white and eleven sparkling like-sided colors. Antique, Ripple and Deep Etch finishes. One is sure to fill your needs.



EASTERN

EASTERN FINE PAPER AND PULP DIVISION

STANDARD PACKAGING CORPORATION - BANGOR, ME

Lithographed on a 52 x 77 Harris 4 color press 30 up at 4,000
1PH. Color sequence was yellow, red, blue, black. Press plates
were deep etch aluminum from 175 line screen positives.



Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

LPNA to Mail Exhibit Material

Announcement brochures and entry blanks for the 11th Lithographic Awards Competition and Exhibition, sponsored by Lithographers and Printers National Association, are due for mailing this month to lithographers and printers.

Ralph D. Cole, president of Consolidated Lithographing Corp., heads the committee charged with naming 36 production, design, and art experts to serve on the panel of judges who will select award-winning entries in 52 categories covering all lithographic reproduction phases.

Deadline for entries is Jan. 16. Certificates for the creators, designers, and producers of winning material will be presented at an awards dinner on May 2 during LPNA's convention at the Arizona-Biltmore Hotel, Phoenix, Ariz.

Copies of the brochure and entry blanks, designed by Walter Frank Bomar, free-lance commercial artist, may be obtained by written requests addressed to LPNA Awards Competition, Room 1100, 587 Fifth Ave., New York 17.

LPNA Extends 1961 Convention To Six Days, April 30-May 5

The Lithographers and Printers National Association has extended the period for its 56th annual convention next year. This was done to give members more time for transacting business in addition to participating in convention proceedings.

The meeting will be held April 30-May 5 at the Arizona-Biltmore Hotel, Phoenix, Ariz. The first two days will be devoted to sessions of the Label Manufacturers Division. General membership and product group sessions will be held on the other four days.

Nathaniel Gamse Elected to Head LPNA Label Manufacturers Div.

The Label Manufacturers Division of the Lithographers and Printers National Association held its fall meeting Oct. 17-19 at Chicago's Edgewater Beach Hotel.

Nathaniel Gamse of Gamse Lithographing Co., Baltimore, was advanced from vice-president to president, succeeding Charles C. Rossotti of Rossotti Lithography Corp., North Bergen, N.J. Mr. Gamse's successor as vice-president is Leo P. Blank of Stecher-Traung Lithograph Corp., San Francisco. W. S. Martin of the Wheeler-Van Label Co., of Grand Rapids, Mich., was reelected treasurer. Oscar Whitehouse continues as secretary with John A. Bresnahan as general counsel.

George Langlois of Muirson Label Co., a division of International Paper Co., and Ray Kautz, Allegheny division of the Standard Packaging Corp., were named to serve as directors.

Talks by Mr. Rossotti and by Mr. Whitehouse featured the first session. The retiring president reviewed the label industry's current status, and the secretary forecast the economic outlook in relation to label sales. Registrants also heard a general counsel's report.

Nathaniel Gamse presided during the second session. Thornton W. Sneed of Booz, Allen & Hamilton Co. discussed sales compensation. Herbert Morse reported for the public relations committee. Current labor problems affecting the label industry were reviewed by LPNA's industrial relations director, Boris Speroff.

Company mergers, consolidations, and acquisitions came up for discussion at the final session. Speakers were Howard Nyberg, assistant to the Bell & Howell Co. vice-president for organization planning, and Jack Kromberg, certified public accountant, New York City.

Mr. Nyberg called for caution in considering mergers. "Don't merge merely to increase size," he advised. "Don't merge without the benefit of wise professional counsel. The key to successful mergers is the ability to rate them as means for acquiring something needed for growth, and also the ability to plan in order to protect that growth. Ask yourself these questions:

"Do you know your own shop? Do you have a profit plan? What is your financial condition? Have you found the gap between running your plant full blast with present facilities and the fact that you may have considerable untapped resources, making a merger unnecessary? What price are you prepared to pay for success? How much risk can you afford to take?"

The percentage of successful mergers in the printing field is far below that of national industry, according to Mr. Kromberg. He said this was due to the fact that "printers are not sufficiently aware of the necessity for give-and-take during negotiations. Remember that, if you try to get the edge in a deal, it may prove to be a sword, double-edged and very sharp. The other fellow is out to make something, too."

Roger Duhamel (c.), recently appointed Queen's printer, cuts a ribbon of printer's rule to open the third annual exhibit of Canadian typography in Toronto Public Library. Helping out are Frank Newfeld of Toronto, Ont., president of the Society of Typographic Designers of Canada (L.), and Lucien G. Rolland, president of Rolland Paper Co. of Montreal, Que.





Directors of the National Association of Photo-Lithographers are (front, l. to r.) Otis E. Wells (past president), William Glover (treasurer), Milton Hudders (vice-president), J. Thomas Morgan, Jr. (1960-61 president), George Carnegie (secretary), Walter Soderstrom (executive vice-president), Stanley Rinehart (immediate past president). In the second row (l. to r.) are Robert S. Emslie, Jr. (executive secretary), A. L. Tucker, M. R. Bailey, Carl Schaubel, John Kuentz, William A. Krueger, Arthur A. Atha (counsel), Hugh W. Ashton, Merle Schaff, Paul M. Walker, William J. Smith, and David Gandelman. In top row (l. to r.) are Bernard Sears, Charles Mallet, Lowell Dummer, Cass Stucko, Penn Watson, Sr., Robert Kelley, Ralph Butler, Arthur Eckert, Thomas E. Brinkman, Rex G. Howard, and Frank Turner, Jr.

Morgan Named NAP-L Head at Annual Convention

The National Association of Photo-Lithographers reported late last month that over 5,500 persons attended its 28th annual convention and exhibit in Chicago Oct. 5-8. Walter E. Soderstrom, executive vice-president, said this figure represented a record for NAP-L conventions and exhibits. Membership has reached 1,275 firms, he added.

The new NAP-L president is J. Tom Morgan, Jr. of the Litho-Krome Co., Columbus, Ga. He succeeds Stanley R. Rinehart of E. I. du Pont de Nemours & Co. Milton Hudders of the Recording & Statistical Corp., New York City, was named vice-president. William H. Glover, Sweeney Lithograph Co., Bogota, N.J., was elected treasurer. George G. Carnegie of Consolidated Lithographing Corp. of Carle Place, N.Y., was named secretary. Walter E. Soderstrom will continue as executive vice-president, and Robert S. Emslie, Jr., was renamed executive secretary. Frank R. Turner, Jr., will continue as cost accountant. The latter three officers are in the New York headquarters office.

Next year's convention and exhibit are scheduled for Hotel Commodore in New York City, Sept. 27-30.

The convention opened on Wednesday, Oct. 5, with Raymond Blattenberger, Public Printer of the United States, presenting the invocation. A clinic on "The Financial End of Lithography" occupied the entire morning session. Leading off was Frank R. Turner, Jr., the association's cost accountant, who spoke on "Costs From a Small Lithographer's Viewpoint." Thomas R.

Johnson, controller for the W. A. Kreuger Co., Brookfield, Wis., presented a talk on "Budgetary Planning and Control." "Depreciation and Salvage Values in the Economy Today" was the topic taken by Milton Hudders, vice-president of the Recording and Statistical Corp., New York City.

Concluding talk of the morning was offered by K. L. Warren, treasurer of Package Products Co., Inc., Charlotte, N.C., whose subject was "Profit Improvement Through Management Controls." The afternoon was free for delegates to visit exhibits.

Mr. Carnegie moderated a clinic on quality control. Subjects and speakers were as follows:

"How We Set Up and Installed Quality Control," Russell K. Johnson, assistant of the printing plant for Du Pont; "Materials and Equipment in Quality Control," Louis D. Pollner, supervisor of quality control for the Consolidated Lithographing Corp.; "A Case History of Our Quality Control," Robert E. Wood, quality manager at the Racine, Wis., plant of Western Printing and Lithographing Co., and "Quality Standards in Lithography," Mr. Morgan.

Luncheon speaker Thursday noon was Harry Hershfield, humorist and cartoonist. The afternoon was open for visits to the exhibits.

Friday was a full day of talks for delegates. Dr. Paul J. Hartsuch, technical assistant for the Lithographic Technical Foundation, Chicago, spoke on "LTF Takes a New Look at Zinc." He was followed by John L. Kronenberg, chairman of the LTF public relations

committee, who told "Where Your LTF Dollars Go."

Bex G. Howard, president of the Howard Co., Peoria, Ill., described "Production Control in a Small Plant," and Robert G. Kelley, president of the Columbus (O.) Bank Note Co., spoke on "Hanging Together or Hanging Separately." The morning program was concluded by C. J. Minnich, Jr., Stevenson, Jordon & Harrison, Inc., New York City, who talked on "A Plan of Growth for the Lithographer."

Donald R. Spear, production specialist for the Eastman Kodak Co., Rochester, N.Y., started the afternoon session with a talk on "Photographic Derivatives." Following him was John McMaster, manager of Kodak's Graphic Reproduction Sales Division, with "Modern Masking for Today's Copy."

Dr. Roy B. Eastin, who until Oct. 31 was executive officer in the Government Printing Office in Washington, D.C., spoke on "New Tools in Management Decision Making." Dr. Eastin is now a member of the faculty of George Washington University in Washington. James T. Trousdale, product manager for the laminating division of the Anacoda Aluminum Co. of Chicago, concluded the afternoon session with a talk on "Lithographic Printing on Aluminum Foil."

The association's annual dinner-dance was held Friday evening in the Conrad Hilton's grand ballroom.

The all-day technical session on Saturday was attended by 630 persons, a record for such sessions, according to NAP-L officials. The program was co-

(Turn to page 110)

NEW!
FAST!
ECONOMICAL!

Introducing the ...

VIKING 41

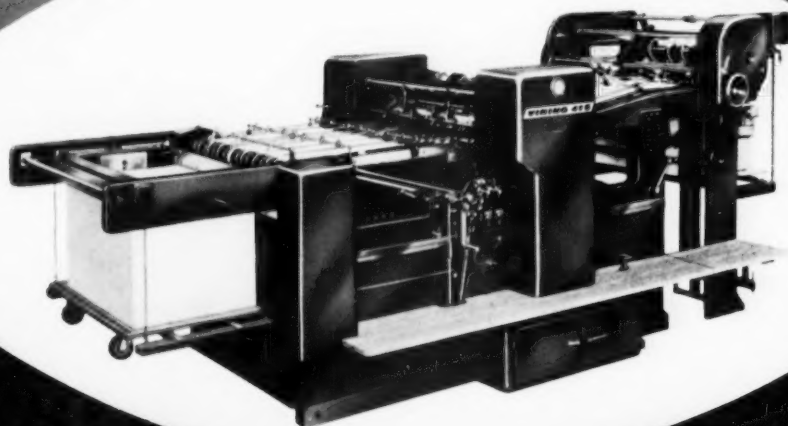
The new VIKING 41 marks another advancement in modern letterpress printing. This efficiently designed, high speed flat bed press will maintain precise printing quality at speeds up to 4,000 I.P.H.

Yet it is economical — both at time of purchase and in terms of more profitable production output. Some of the VIKING 41 advanced features include: stream feeder, steplessly variable tape delivery (independent of press speed), modern power controls, uniform inking system, minimum floor space required.

For full information, write or phone today.

Max. sheet size
31" x 41"

Max. speed
4,000 I.P.H.



Also inquire about other models:

Sheet size	Maximum speed
TIRFING 48-37" x 50 1/4"	3,000 IPH
TIRFING 41-31" x 41"	4,000 IPH
VIKING 48-37" x 50 1/4"	3,000 IPH

TIRFING PRINTING MACHINERY, INC.

400 DELANCY STREET, NEWARK 5, NEW JERSEY
TELEPHONE MARKET 3-7779

Metal Decorators Discuss Food Additives, Management Methods

Major emphasis was on research and forward planning in management techniques at the 26th annual convention of the National Metal Decorators Association Oct. 17-19 in Washington's Shoreham Hotel.

There were more than 400 delegates present when Harold W. Lee of Rockford, Ill., outgoing president, gavelled the sessions to order and reported the highest membership in the association's history.

Einar T. Wulfsberg, an official of the Food & Drug Administration, Department of Health, Education, and Welfare, discussing the new Food Additives Amendment, told delegates that insofar as the materials used for exterior coatings for metal food containers, including the lithography, printing, colors, and labels of all sorts do not come into contact with the foods and could not reasonably be expected to change the chemistry of foods, "they are not within the definition food additive."

Mr. Wulfsberg pointed out that can coating experiments are being conducted by FDA scientists and that when and if these are conclusive, showing that the various coatings now being used are absolutely harmless to the food in containers, the FDA will issue

an order that, in effect, will describe present coating and labeling methods that are safe and give them legality.

George A. Mattson, representing the Printing Industry of America, Inc., speaking on the subject, "Lithography Looks to the Future," bore down heavily on the fact that the lithographic industry has not kept pace with the rising productivity of U. S. industry generally, in spite of the unparalleled demand for lithographic products.

He declared that the shorter work week, increased labor costs, jurisdictional and other problems with unions, shortage of skilled labor and management personnel, and poorly defined policies, particularly regarding management's right to manage, have had a decided impact on lithographic management in recent years.

Mr. Mattson said that a manpower shortage of critical proportions is building up for the lithographic and printing industries in all their branches. He urged joint research efforts between various associations serving the industry to promote a greater spurt forward both in productivity and in training suitable personnel.

Other speakers and subjects were:

James Low—"Prescription for Good Leadership."

Emil F. Sova—"How to Set Machine Time Standards."

Walt McEvilly—"Lithographic Blankets—the Heart of the Offset Press."

Dr. Howard L. Gerhart—"Research Approach to Fast Cure Coatings."

Donaldson Hurd, who showed a Du Pont movie, "Something New Under

the Sun," and Michael H. Bruno, who gave a "Research Talk."

In a general discussion session, William Kerlin and Henry Bates discussed coatings, Clarence Pyles and Bruce Hubbard talked about rollers, and George McClain and Harley VanVleet discussed metals.

At the closing banquet session, William Westphal of Brooklyn was elected president; he was last year's vice-president. James G. Smith of Crawfordsville, Ind., formerly secretary-treasurer, was named vice-president. George L. McClain of Baltimore was elected secretary-treasurer.

Named Sales Chief

James T. Keefe Jr. of Lowell, Mass., has been named sales manager of a newly-created general printing products department in the Dewey and Almy Chemical division of W. R. Grace & Co., Cambridge, Mass. The announcement was made by Russell L. Haden Jr., vice-president in charge of Dewey and Almy's Poly-



James T. Keefe, Jr.

fibrin division. Mr. Keefe will be in charge of marketing Dewey and Almy's new Polyfibrin offset press blanket and other products now under development for the printing industry. Introduction of the offset blanket last month marked the entry of Dewey and Almy into the printing industry. The new department will be responsible for sales and new product development. For a year and a half Mr. Keefe has headed the firm's press blanket development program.

Harris-Intertype Corp. Names H. M. Dirks Vice-President

Howard M. Dirks has been elected vice-president of personnel and corporate relations for the Harris-Intertype Corp., Cleveland, printing equipment producers. Mr. Dirks formerly was vice-president of the personnel division of Carrier Corp., Syracuse, N. Y., where he had served for 13 years. Before joining Carrier he was




Howard M. Dirks

industrial relations director for Perfect Circle Corp., Hagerstown, Ind. Mr. Dirks is a former director of the National Association of Manufacturers and is currently vice-president of the NAM's industrial relations committee. He is a member of the personnel advisory council of the American Management Association and of the personnel advisory committee of the United Community Chests and Councils of America. He is also a trustee of the Foremanship Foundation.

Joseph Cangolosi (c.) of National Publishing Co. has been elected president of the Printing Industry of Washington, D.C. Other officers are (l. to r.) George P. Mallonee, the association's executive secretary; James M. Evans of Evans Printing Co., treasurer; Edward J. McArdle, McArdle Printing Co., vice-president, and James R. King, Rex Engraving Co., recording secretary. Officers were elected at the association's recent 46th annual meeting





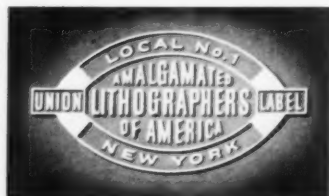
**Safeguard for
our most important
industry resource...**





Modern instruments at Local 1 clinic help correct vision deficiencies, and can even detect such diseases as diabetes and arteriosclerosis.

Advanced clinic keeps vision sharp - one man



Optician grinds precision eyeglass lens at Local 1 clinic. All lenses are ground from No. 1 achromatic optical blanks.

They're practicing Conservation on a major scale in the heart of Lower Manhattan—at 13th Street and University Place.

That's the location of the Eye and General Diagnostic Clinic operated by Local 1, ALA, in cooperation with lithographic management.

Here a corps of specialists, through expert diagnostic work, protect the eyesight, general health, and efficiency of some 8,000 highly skilled ALA members.

You can hardly exaggerate the importance of clear vision to craftsmen working with high-precision lithographic techniques. Keeping the trained eyes of these men at their best is vital to everyone concerned with fine lithographic reproduction.

The Eye and General Diagnostic Clinic administered by Local 1 is typical of ALA activities devoted to lithographic industry progress...activities that go far to explain the remarkable record of increasing productivity, lower costs, and constantly higher quality that have made lithography the most rapidly growing method of reproduction in the graphic arts.

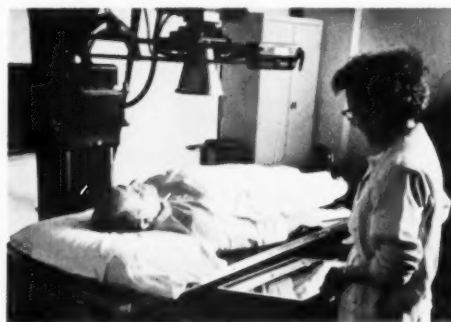


Absolute fidelity to mechanical specifications is necessary when "stripping in" lithographic negatives in preparation for making plates.

more way ALA craftsmen maintain top form



Health needs of lithographic craftsmen are diagnosed in strict confidence at clinic administered by Local 1.



Technician readies X-ray equipment—an important aid in check-ups to protect Local 1 members' health.



Expert scans X-ray at the clinic. Modern medicine promotes craftsmen's efficiency along with health.



Checking press sheets for quality requires a keen eye. Local 1 pressmen work for precise register and tone.

A Good Craftsman Is Good Economy—An ALA Principle



Local 1 promotes lithographic progress in all these ways

Local 1 Action Founded On A Meeting Of Minds

...full democratic consideration of all union business as well as timely study of the latest technical developments in materials and equipment.

...Local 1 members frequently exchange views as well as information on technical matters...in regular Full Membership Meetings, Shop Meetings, Delegates' Meetings, Council Board Meetings, and Apprentice Meetings.

Intensive Technical Training

...in-plant training of ALA apprentices by ALA

master craftsmen—a cardinal principle of Local 1 practice in maintaining high standards.

...in addition, courses covering all aspects of lithography at ALA New York Trade School—including special courses for journeymen.

Systematic co-ordination of training, in-plant progress, and up-grading of craftsmen in accordance with technical changes

...to provide the individual member with maximum opportunity for advancement made possible by technological developments.

WHAT IS ALA?

Founded in 1882, the Amalgamated Lithographers of America is the traditional organ of union craftsmen in the lithographic industry.

ALA is committed to principles of service to its membership and the entire lithographic industry. All officers must be skilled craftsmen themselves. They are elected by sealed ballot referendum of local members.

For 78 years, Local No. 1 has carried forward this tradition of union democracy and disciplined skill in the metropolitan area of New York—serving the exacting needs of the world's greatest concentration of publishing, communications, and graphic arts enterprises.



AMALGAMATED LITHOGRAPHERS OF AMERICA

Local 1 • Edward Swayduck, President • 113 University Place, New York 3, N. Y.



Safety Council's Printing, Publishing Group Meets

The Printing and Publishing Section of the National Safety Council met in a full-day session Oct. 18 at Chicago's Conrad Hilton Hotel during the council's annual congress. On the morning of Oct. 18 Bernard J. Taymans, general manager of the Printing Industry of America, Inc., chaired a session of the association's committee



D. H. Grothaus

in a discussion of ways to establish and advance safety educational programs. Committee members represented organizations from around the country. During an afternoon workshop session,

Mrs. Joyce Benoit, R.N., supervising nurse for the *New York Times*, discussed the importance of an industrial physician-nurse team in the safety program of a large newspaper plant. The team's major importance, she said, was in giving preplacement physical examinations and in counseling workers on health care.

Amplification of preplacement physical examinations came from Dr. John Pohlman, associate medical director of R. R. Donnelley & Sons Co., Chicago. He said the main purpose of the examinations is to adjust the working force to the working environment. He said the most stringent tests in Donnelley plants are given to apprentices because they are expected to be with the firm for a long time. Should physical defects exist, he said, it is important to discover them before great effort and expense are devoted to training.

Stanley Juroff, safety coordinator of the *New York Times*, described the newspaper's safety program and the help the *Times* received from the New York State Department of Labor in setting it up. The department made a survey of the printing plant and made recommendations for safety measures, all of which were accepted, according to Mr. Juroff.

Noise hazards in printing plants are becoming an increasing problem, warned G. Stuart Mansfield, safety director of Western Printing & Lithographing Co., Inc., Poughkeepsie, N.Y. He suggested that preplacement examinations should include hearing tests to protect the employer in case claims of loss of hearing are filed at a later date.

H. Burt Wallace, *Montreal Star* safety coordinator, described safety hazards involved in moving a newspaper plant into a new building. He also discussed the problems of solvents and the fire hazards they involve.

Robert F. Reed, the chief research chemist at the Lithographic Technical Foundation laboratory in Chicago, reported on the foundation's studies of dermatitis in printing plants. He emphasized the importance of training workers to avoid skin contact with bichromate, chromic acid compounds, and many other solvents.

Gordon Rosberg, safety director for Richter-McCall & Co., Chicago, called for more serious attention to formal organization of the safety promotion effort in every printing plant. "It is important to give one man in the plant specific authority for safety—by definite appointment—and with a specific title to cover this phase of his duties, whether it is a full- or part-time job," Mr. Roseberg said.

D. H. Grothaus, safety director of the McCall Corp., Dayton, Ohio, was elected general chairman for 1960-61, with Mr. Juroff as vice-chairman.

The National Safety Council's Industrial Conference, which includes all of the council's industrial sections, will meet in Philadelphia on Jan. 25-26 and again in Chicago May 10-11. Next year's congress will be Oct. 16-20 in Chicago.

Frank F. Pfeiffer Get Dayton Award

Frank F. Pfeiffer, president and general manager of the Reynolds & Reynolds Co., Dayton (O.) printers and lithographers, has received the Dayton President's Club "Citizen's Legion of Honor" award. The award, presented for distinguished service to the community, is the highest civic recognition that the Dayton community can bestow. Aside from his civic activities, Mr. Pfeiffer is well known in the printing field, having served many industry organizations at local, state and national levels. He was last year's secretary of the Printing Industry of America and since 1945 has been a board member of the Printing Industry Association of Dayton. In 1950, he helped to organize and was the first president of the Research and Engineering Council of the Graphic Arts Industry.



Frank Pfeiffer

The Reynolds & Reynolds Co., with whom Mr. Pfeiffer has been associated for 34 years, specializes in the manufacture of business forms.

Du Pont to Move Department

The Du Pont photo products department's New York district headquarters will be moved in mid-1961 from the Manhattan section of New York City to Secaucus, N.J. Fenner G. Headley is New York district manager.

Corridors filled with printing industry displays were part of a career conference sponsored by the Printing Industry of Twin Cities recently at Minneapolis Vocational High School. The conference was designed to inform student counselors and printing, art, and journalism instructors of opportunities offered to young people by the printing and allied fields





Members of the book manufacturers committee of the Lithographers and Printers National Association met recently in New York City to plan the committee's activities for the coming year. Members (left to right) are Mark R. Burns, Walter Kubilius, George Carnegie, William Bulkeley, Herbert Morse, Edward Loebe, Milton Kingsley, and Richard Knight

Litho Book Manufacturers Study Growing Market and Web Offset

The Lithographic Book Manufacturers Committee of the Lithographers and Printers National Association studied potentialities of the growing book market and the impact of web offset on book printing at a Sept. 26 meeting in New York City.

Under the chairmanship of William H. Bulkeley, vice-president, Connecticut Printers, Inc., committeemen also reviewed results of a survey conducted for the Book Manufacturers' Institute and covering book sales, imports, bindery procedures and improved communications with paper mills.

Walter Kubilius, editor of *Book Production* magazine, noted the lack of current statistics on web book production, but reported that 17 of 25 companies producing some books by web had no previous book manufacturing experience. He stressed that web offset printers could expand in the small- and medium-run field only through systematic standardization of signature size and paper stocks for trade book work. This, he said, would overcome basic cut-off size limitations and minimize make-ready expense, particularly for web change-overs.

"High speed of the web press," he went on, "makes it economical only for long runs. The shorter the run, the greater the percentage of paper waste. On a 10,000 run, paper wastage may be as much as 20%."

Need for more study of the pros and cons of web offset book production prompted appointment of a committee to discuss the possibilities of conducting a detailed survey.

Mr. Bulkeley reviewed the main committee's contacts with the Printing Paper Manufacturers Association. The purpose of these conferences was to point up the need for better paper standards and specifications as a means

of solving paper problems. A subcommittee was named to negotiate with the association in an effort to improve communications between the papermakers, book lithographers, and lithographic printers in general. The members of the subcommittee will prepare a report for the next meeting of the main group.

Discussion of the Hunt survey made for the Book Manufacturers' Institute indicated that sales would exceed \$1-billion in 1965, about 27% above the 1958-59 average. It was pointed out that the 1958 Census of Book Printing showed a 36.7% increase from \$304.9-million in 1954 to \$417-million in 1958. Sales of books printed by the lithographic process increased 49.8% from \$116.2- to \$174.2-million.

Book imports and LPNA's efforts to block further tariff decreases were reviewed. Value of books imported last year was more than \$40-million, an 18.3% rise above the 1958 level. Committeemen expressed concern with the importation of film, negatives, and positives which, in some instances, come in as photographic negatives and positives at tariff rates far less than their true value warrants.

The cost committee of the Lithographers and Printers National Association paid tribute to its retiring chairman Everett F. Bowden (with gavel) at its recent meeting in New York City. Members (l. to r.) are Reade Davis, Ray M. Jacobson, Sheldon Riveroll, Harold E. Rowles, Herbert Brod, L. T. Brown, Jr., Roger L. Eger, K. L. Warren, Herman Segall



LPNA Cost Group Approves Projects

The Lithographers and Printers National Association has plans for providing its member company managements with better tools for more profitable plant operations. Projects approved by the cost, accounting and financial management committee at its Sept. 29-30 meeting in New York City include 11 publications dealing with such subjects as the importance of return on investments, adequate reports for efficient use of plant labor, determining production line contribution to profit, more effective control of estimating, and distribution of selling and administrative expenses.

Leighton T. Brown, Jr. of the Kaumagraph Co. was assigned to explore direct costing and its application in lithographic plants. Such costing, said to be of great value for management and accounting personnel, may be covered in another publication.

Discussion of various cost systems designed to improve profits indicated that there was no system to fit every plant. LPNA's Budget Cost Manual was considered timely and valuable. Regional cost conferences will be resumed next year. Part of the association's May convention program will be devoted to aiding management in cost and financial accounting. The committee considered having a prominent speaker discuss state income tax laws.

Harold E. Rowles, treasurer of the Stecher-Traung Lithograph Corp. of Rochester, N.Y., succeeded Everett F. Bowden as committee chairman. Mr. Bowden recently retired from his position as treasurer for the Forbes Lithograph Manufacturing Co., Boston.

Nekoosa Envelope Converters

Niagara Envelope Co., with production facilities in Buffalo and Chicago, and Ford-Sien Envelope Co. of San Antonio have been appointed official converters of Nekoosa Bond and Nekoosa Wove envelopes.

Bindery Automation is profitable with Speed-Klect collators

When you automate your bindery with a Speed-Klect Collator you join over 550 Speed-Klect users who have proven that a Speed-Klect in their bindery pays off in additional profits. These successful printers and trade binders know that slow, old-fashioned hand collating or semi-automatic methods in the bindery often cost them jobs in competitive bidding. Speed-Klect Collators automatically gather and glue one-time carbon forms and collate signatures, pamphlets, manuals, and single sheets.

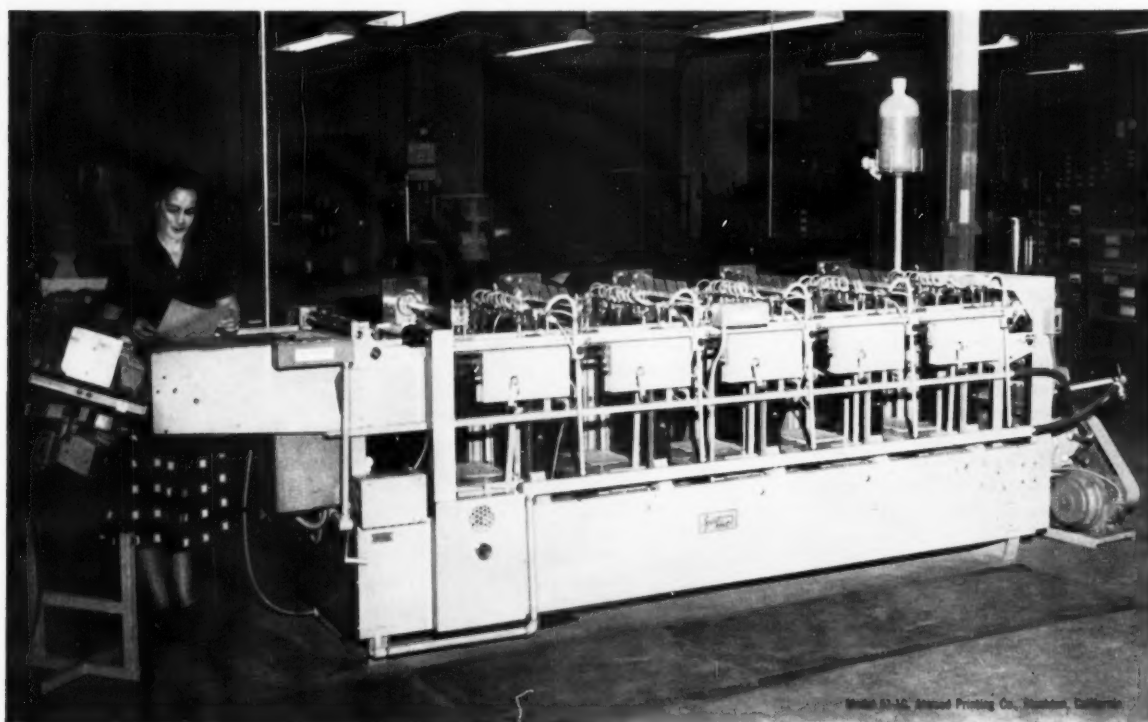
★ Patented and Pat. Pending

Speed-Klect accessories include; Slitter-Trimmer . . . Interleaving Delivery . . . Criss-Cross . . . Stitcher . . . Pamphlet Folder . . . and Creeper Delivery. Sizes 3 to 9 stations. A request on your letterhead will bring specifications and complete information.

Didde-Glaser, Inc.
Emporia, Kansas

DIDDE-GLASER, INC.

Designers, Manufacturers, and Distributors of Graphic Arts Equipment. General Office and Factory, Dept. P11, 50 Hi-Way and West 12th Ave., Emporia, Kansas. Sales and Service Offices in New York, Chicago, Los Angeles.



Model 83-3C, Armand Printing Co., Houston, California

Photoengravers Stress Advertising Technology at Buffalo Convention

Representatives from 779 firms met at the American Photoengravers Association's 64th annual convention at the Statler Hilton Hotel in Buffalo, Oct. 10-12.



Harry E. Collins
1st Vice-President



E. Bartlett Brooks
President



S. Herbert Hitch
2nd Vice-President



Wallaston James
Sec.-Treas.

The first speaker, Max B. E. Clarkson, president of the Graphic Controls Corp., Buffalo, stressed the need for cooperation among all members and branches of the printing industry. He pointed out that the letterpress segment particularly could and should be more integrated.

Arthur B. Langlie, president of the McCall Corp., Dayton, Ohio, described the importance of the printed word and of reading to preserve "our national heritage."

Henry Holtz, Jr. of Curtis Publishing Co., Philadelphia, told the convention how the *Saturday Evening Post* has found new ways to give advertisers unusual, spectacular effects in magazine ads, including folds, cuts, and inserts. John G. Meehla of Curtis' engraving division described the powderless etching process.

Members of the advertising and allied industries must support and defend advertising from baseless attacks on its economic value, said G. D. Crain, Jr., president of Advertising Publications, Inc. Members at the session adopted a resolution which pointed out the importance of advertising and gave their support to the promotion of printed advertising.

In technical sessions on the second day, Ford P. Ray of the Gevaert Co. of America, New York City, described Multimask, a new graphic arts masking method, and Donald Spears of the Eastman Kodak Co., Rochester, N.Y. discussed photographic derivatives.

Joseph Chanko, general manager of the Condé Nast Press, Greenwich, Conn., described the problems and progress of the photoengraving industry, and stressed the need for courageous management. John McMaster of

Eastman Kodak Co. discussed modern masking methods.

A panel discussed the progress made with wrap-around plates and the efforts to find photoengravers to make plates.

Cooperation among unions was called for by Wilfrid T. Connell, president of the International Photoengravers Union of North America. He said the decline of the photoengraving industry made union and management cooperation imperative. He also expressed the opinion that there was little likelihood of one all-embracing graphic arts union being formed.

Dr. Marvin C. Rogers, executive director of Photoengravers Research, Inc., Chicago, detailed progress made in photoengraving research, and Donald B. Ahnutt of the Philip A. Hunt Co., Palisades Park, N.J., told members of advances in the PER copper process.

A panel of seven members moderated by Russ Daley of R. R. Donnelley & Sons Co., Chicago, discussed color scanning in photoengraving.

On the last day of the convention, Otto Isenschmid, vice-president of the HMC Corp., New York, detailed electronic masking and engraving equipment, and C. A. Bostwick, APA cost accountant, recommended cost accounting procedures.

The Vandercook Universal V two-color test press was described by O. F. Duensing of Vandercook & Sons, Chicago. W. Bayne Gibson of Robertson Photo-Mechanix, Inc. stressed the necessity of up-to-date equipment, and A. B. Fry of Dow Metal Products Co., Midland, Mich., described the Dow etch process.

Chesley F. Carlson of Chesley F. Carlson Co. described the controls necessary for a successful business.

Members reelected all officers. They are E. Bartlett Brooks, president; Harry E. Collins, first vice-president; S. Herbert Hitch, second vice-president, and W. K. James, secretary-treasurer. F. J. Schreiber is executive secretary.

Harry Hillman Dies at Age 80

By J. L. Frazier

Harry Hillman, editor of *The Inland Printer* from 1917 to 1928, died at Evanston, Ill., on Oct. 1 at the age of 80. Born in England, he was brought to America at an early age and learned the printing trade in Chicago, where he became a proofreader in the large printing plant of the Butler Brothers mail order house. From this position, he was employed by Albert H. McQuilkin, then chief editor of *The Inland Printer*, as assistant editor. He later became associate editor, and succeeded Mr. McQuilkin in 1917.

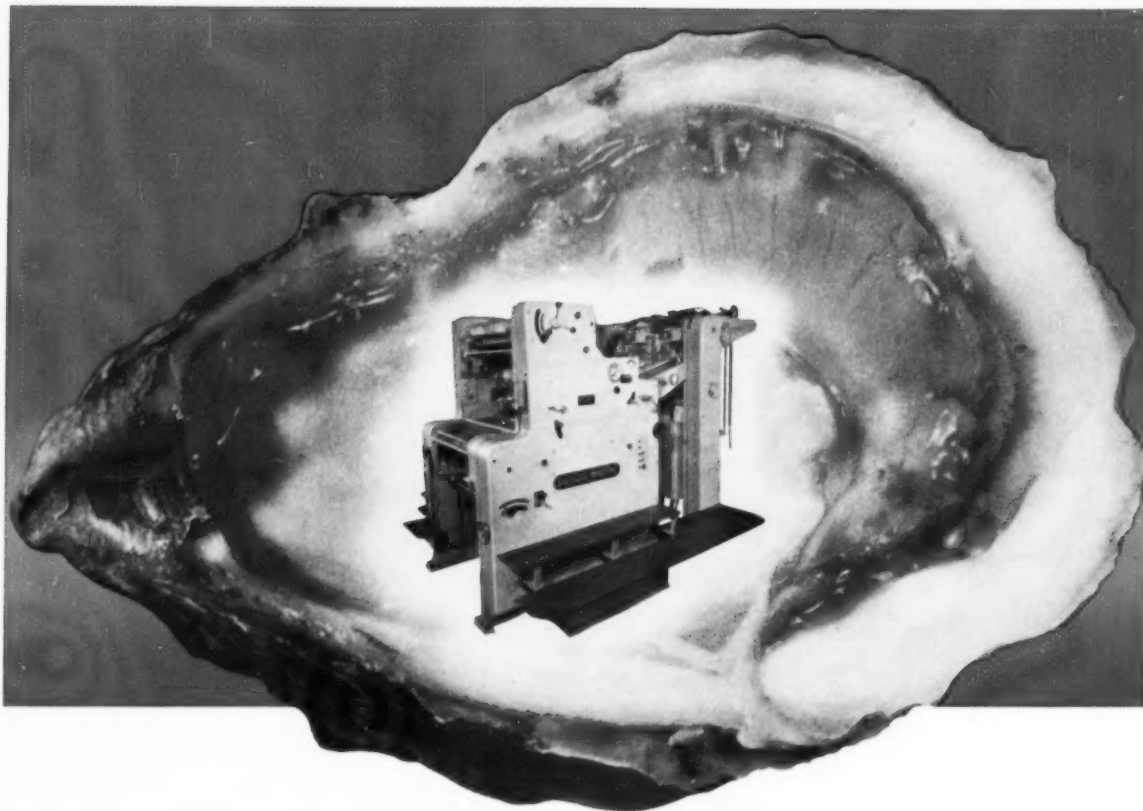
Mr. Hillman, during his editorship, served as secretary of the local branch of the United Typothetae of America, now Printing Industry of America, Inc., and was one of the founders of the Society of Typographic Arts.

Henry O. Shepard established *The Inland Printer* in 1883, with the magazine company being all but completely owned by the Shepard Printing Co. For a time prior to the sale of the Henry O. Shepard Co. to the James T. Igoe Co., and of *The Inland Printer* to the Maclean Publishing Co. in 1927, Mr. Hillman served also as president of both corporations.

After leaving *The Inland Printer* in 1928, he was employed by the late John J. Deviny, executive secretary of the Washington headquarters office of the UTA, to edit *The Typothetae Bulletin* and to serve in other promotional activities. After several years in Washington, Mr. Hillman retired in Chicago.

Harry Hillman





Now's the time to move up to a **PEARL**

(trade-ins were never more liberal)

Make the printing world your oyster with the Pearl 19" x 25". You'll turn out 9 by 12 and 8½ x 11's four-up at 8000 iph!

The Pearl's a big, brawny, precision press, built to register perfectly and run quiet even at 8000 iph. You'll like the ink coverage 20 rollers provide. The 60" feed capacity. The special device on the delivery end that enables you to unload without stopping the press. So why waste money on an obsolete press when you can handle all popular sheet sizes faster, easier and for less with a Pearl 19 x 25. Especially now, when all Pearl dealers are offering . . .

the most liberal trade-in allowances in history! Yes, now you can save big money on the big money-saver: the fast, quiet Pearl 19 x 25. Write or phone your nearest dealer for full details, or: HCM Corporation, 80 Varick Street, New York 13, N. Y.

PEARL by **color metal**

A world leader in the development
of offset printing presses
Zurich, Switzerland

Distributed in the U.S. exclusively by:

80 Varick Street
New York 13, N. Y.

HCM
CORPORATION

General Sales Agent: Consolidated International Equipment & Supply Co., Chicago, Ill.

Authorized Dealers: East Coast: Ernest Payne Corporation, New York / Philadelphia: Foster Type, Philadelphia, Pa. / Washington: George R. Keller, Inc., Washington, D.C. / West Coast: Graphic Arts Equipment & Supply Company, Los Angeles, San Francisco, Seattle, and Portland.

Direct Mail Convention Hears Forecast for 1960's

The Direct Mail Advertising Association's 43rd annual convention Oct. 9-13 in Miami Beach, Fla., drew an attendance of more than 1,200 persons who came from all states and several foreign countries to hear speakers forecast new worlds for direct mail in the 1960's.

Robert F. DeLay, president, reported that dollar volume for the first six months of this year was \$1,031,644,595. This was 7.3% above the \$960,709,967 volume for the same period in 1959.

Total 1959 volume was underestimated due to difficulty in computing postal rates rises. Actual volume for 1959 was \$1,930,588,964, a 6.8% increase over 1958. Mr. DeLay pointed out that the figure for this year's first half shows volume still rising with part of the increase reflecting higher costs for paper, envelopes, printing, and for mailing as well as postage.

"It seems likely," Mr. DeLay said, "that when the first-class rate rose to 4¢ many first-class mailers switched to third-class, swelling the volume, despite reductions in the use of this class at increased rates."

Edwin L. Riley, director of the Postal Services Division of the Post Office Department, charged mailers with "opposing needed rate adjustments on completely negative grounds." He recalled 1953 and 1957 testimony by 24 mailers that higher rates would be a serious financial burden or put them out of business. All but one of these companies were still in business this spring, according to Mr. Riley, and the 24th was facing voluntary liquidation, "but there is no indication that any of its difficulty resulted from higher postal rates."

In discussing the proposed standard envelope dimensions and shapes, Mr. Riley said that minimum size and rectangular shape requirements were well understood, but the reasons for proposed sealing on all four sides were not. He explained that such sealing was necessary for facilitating mechanized mail handling.

Also of interest to printers is Mr. Riley's statement, in response to a question, that the proposed regulations are not intended to apply to large envelopes. "I thought it was clear that we are talking about letter mail," he said. This seems to mean that other mailings, such as catalogs and flyers, would not be required to have four sealed edges.

Ralph Ives of McArdle Printing Co., Inc., Washington, D.C., took part in a panel discussion of how to get printing jobs done well by the right process at the right price. Ways to produce mail-

ings cheaper, faster, and better were reviewed by a panel whose members included Richard Messner of Marbridge Printing Co., Inc. and Elliott Abrams of Tyme Letter Service, both of New York City.

Robert Bonebrake of Tension Envelope Co. of Kansas City, Mo., was the chairman of a session giving a housewife, small businessman and purchasing agent an opportunity to air their reactions to direct mail received daily at their homes and offices.

Awards for some 60 winning entries in the association's Direct Mail Leaders Contest were presented. The data processing division of International Business Machines Corp. won the Gold Mailbox for the best of all entries. The Henry Hoke trophy was presented to the Pennsylvania Transformer Division of the McGraw Edison Co.

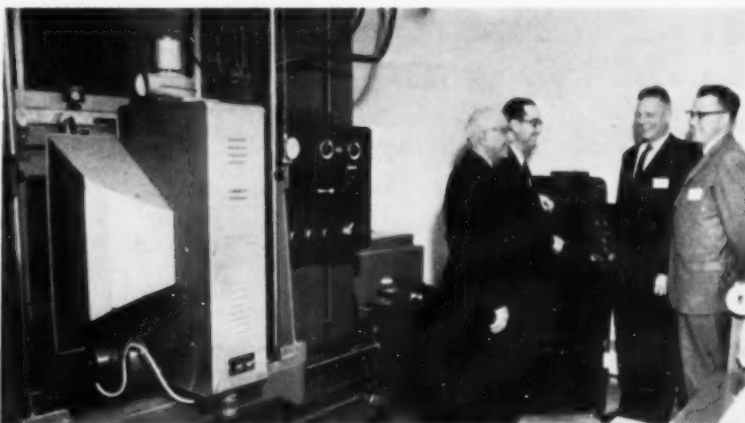
DMAA's new chairman is Earle A. Buckley, president of the Bulkley Or-

ganization, Inc., Philadelphia. He succeeded S. Arthur Dembner, circulation manager of *Newsweek*.

TAPPI Holds Plastics-Paper Conference in Syracuse, N.Y.

The 15th Plastics-Paper Conference, sponsored by the Technical Association of the Pulp and Paper Industry, was held Oct. 16-19 at Hotel Syracuse in Syracuse, N.Y. Six technical sessions covered all major aspects of research.

T. A. Howells of the Institute of Paper Chemistry moderated a panel discussion on papermaking with synthetic fibers. His panelmen were H. E. Shearer, American Viscose Corp.; R. A. A. Hentschel, E. I. du Pont de Nemours & Co.; L. L. Warner of Owens-Corning Fiberglass Corp.; R. T. Jackson, Riegel Paper Corp.; K. R. Fox, Fabric Research Laboratories, Inc.; H. Arledter of Mead Corp., and F. Foxlee, Union Carbide Plastics Co.

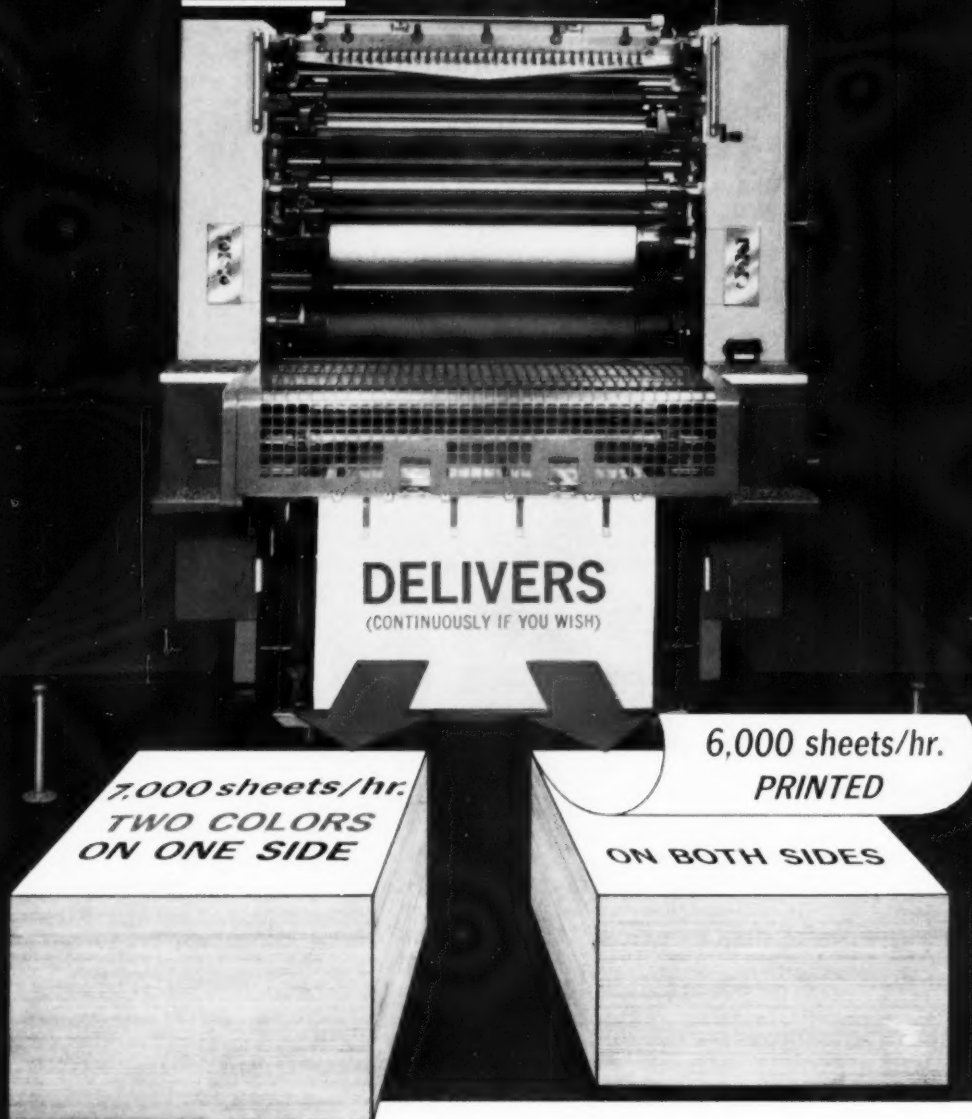


Sun Chemical Corp. recently gave Chicago Lithographic Institute a fully-automatic step-and-repeat photocomposing machine. Shown at the machine during presentation ceremonies are (l. to r.) Michael Annick of Rutherford Machinery Co., a Sun division; Norman E. Alexander, Sun president; Harry Sponholtz and James Martin, both of the institute

The 19th Exhibition of Printing to be sponsored by the New York Employing Printers Association is scheduled for Jan. 16-19 at the Hotel Commodore, New York City. Judges will be (front, l. to r.) Charles V. Morris, H. S. Gorschman, Melvin Loos (chairman of judges), Irving F. Nelson, Walter H. Liebman, III, and (standing l. to r.) Leo H. Joachim, Louis Leon, E. W. Side, Alfred Dickman, W. M. McNeill, G. L. Saelens, and James V. Sbrigata



THE DELIVERY END OF THE MILLER TPJ REALLY MEANS BUSINESS!



*Write today
for full
particulars!*



Indeed, the Miller TPJ 23x36 Two Color-Perfector Offset Press is a real business builder. Whether it is set for two-color printing or for perfecting, production and quality are unexcelled, yet costs are exceptionally low. It is difficult to compete against but wonderful to compete with the unique Miller TPJ, *the world's most versatile press!*

MILLER PRINTING MACHINERY CO.

1115 Reedsdale St., Pittsburgh 33, Pa.

In Canada:

SEARS LIMITED • 253 Spadina Road • Toronto 4, Ontario

Plans for Information Center Investigated at Conference

The need for setting up a centralized graphic arts information service was discussed during an Oct. 13-14 conference sponsored by the Rochester Institute of Technology and held in the Towne House Motel, Rochester, N.Y. Representatives of 40 leading organizations joined in the discussion.

A committee was charged with recommending means for better use of existing information facilities, determining what additional facilities are needed, and preparing a plan for getting financial support. It was agreed that \$5,000 or its equivalent in professional services would be required just for supporting the committee's activities. For relieving the committee of the job of raising money for its own work another group was named to obtain financial support.

Karl Heumann, director of the Office of Documentation of the National Academy of Sciences, was the general chairman. Serving as moderators were Bernard J. Taymans, general manager of Printing Industry of America, and

Warren L. Rhodes, head of RIT's Graphic Arts Research Department.

RIT's president, Dr. Mark Ellingson, speaking at a dinner which opened the conference, outlined the institute's activities and interest in graphic arts education, research, and information.

Allen Kent, associate director of the Documentation and Communication Research Center at Western Reserve University in Cleveland, stressed the magnitude of the information storage and retrieval problem. Those who need information have three choices for solving this problem. They must be selective in their reading, rely on abstracts and indexes, or develop their own information files.

Mr. Kent cited cases from his Western Reserve work showing that persons with widely varying needs could profit from centrally-prepared information.

Mr. Kent also cited ineffective use of recorded knowledge as the principal reason for decreasing return from money spent for research. He stressed that the graphic arts industry should assume responsibility for establishing a centralized information service.

Mr. Taymans emphasized the importance of establishing principles first and details afterward. "If nothing but uniform format, nomenclature, and classifications result from this conference," he remarked, "I don't see how we can lose."

National Printing Ink Research Group Meets

The National Printing Ink Research Institute's 13th annual technical conference was held Oct. 17-18 at Lehigh University in Bethlehem, Pa.

Speakers reviewing printability research conducted during the past decade were Dr. R. S. Sheppard of Flint Ink Corp., R. W. Bessimir of Sun Chemical Corp., and Claude F. Geffken of J. M. Huber Corp. Mr. Geffken told how ink film thickness, obtained through the use of grindometer printing plates, facilitates color matching and rub resistance measurements.

Lithographic ink research was reviewed by Donald Morrison of Morrison Printing Ink Co., Dr. George L. Brown of Rohm and Haas Co., and Otto Stoessel, chief of the Printing Division of the U. S. Air Force Aeronautical Chart and Information Center.

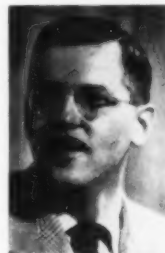
The NPIRI technical chairman, G. Stuart Braznell of Braznell Co., conducted a session on instrumentation re-

quirements. Jack Mather, Sun Chemical Corp., and Gustaf L. Erikson of Braden-Sutphin Ink Co., reviewed studies of the flow liquids.

A Vandercook Universal proof press presented to the institute is expected to facilitate ink transfer and printability research.

E. C. Arnold Joins Syracuse Faculty

Edmund C. Arnold, formerly editor of *Linotype News* and director of advertising and public and trade relations for Mergenthaler Linotype Co. and its Davidson Corp. subsidiary, is now a member of the School of Journalism faculty at Syracuse University, Syracuse, N.Y. As Professor of Journalism heading the Graphic Arts Department, he succeeds Prof. Laurance B. Siegfried, who reached retirement age three years ago but is conducting advanced typographic courses. Professor Arnold is serving as a consultant for Mergenthaler and will continue to conduct newspaper makeup clinics which have taken him to 40 states and to Canada. He is expected to conduct one or more typographic clinics at Syracuse for newspaper and magazine editors.



Edmund C. Arnold

Dr. Wesley C. Clark, dean of the School of Journalism, hailed the Arnold appointment as a notable replacement for Professor Siegfried. "If any one man can be credited with setting standards for Western Hemisphere newspapers, he is probably Edmund Arnold," Dean Clark said.

Arnold in addition to other duties served Mergenthaler as typographic director for *Linoticas*, published for Spanish and Portuguese language readers. During World War II, he was a combat correspondent for *Stars & Stripes*. He was decorated for his services with the Army and this newspaper.

He is copublisher of the *Frankenmuth (Mich.) News* and has written three books, *Functional Newspaper Design*, *Profitable Newspaper Advertising*, and *Feature Photos That Sell*.

Named Chicago Distributor For Printing Ink Compounds

Cardinal Colors, Inc., 5420 N. Damen Ave., Chicago 25, has been appointed distributor in the Chicago area for the Indiana Chemical & Manufacturing Co. line of printing ink compounds and conditioners.

R. E. Callahan Honored By Lithographic Industry

Robert E. Callahan was recently honored for his 48 years of service in the graphic arts industry, including 27 years in the field of lithography.



Robert E. Callahan

Members of the lithographic industry joined at a testimonial dinner for him at Chicago's Lake Shore Club Sept. 14. Attired in cap and gown, Mr. Callahan received an honorary degree of Doctor of Lithography, a bound volume of testimonial letters from friends, and a large portrait and plaque inscribed by the employees of the Inland Lithograph Co., Chicago, of which he is chairman of the board.

Mr. Callahan is a director of the Lithographers and Printers National Association and a founder of both the Chicago Lithographic Association and the Chicago Lithographic Institute. He entered the printing field in 1912 when he became office manager for the James T. Igoe Co., Chicago. In 1933 Igoe's lithographing division was organized as the Inland Lithograph Co. with Mr. Callahan as president.

Tag Manufacturers Institute Meets

Tag Manufacturers Institute, nationwide organization representing major companies specializing in production of tags and allied products, held its fall meeting Oct. 5-6 at Merriott Key Bridge Motor Hotel in Washington, D.C. P. S. Faude of the Michigan Tag Co. led discussion of the Institute's market expansion program. Committeemen who developed the program are T. J. Cence of the Keener Manufacturing Co., A. F. Cote of the Reyburn Manufacturing Co., Inc., P. M. Fulks, Sr. of the Texas Tag and Specialty Co., H. E. Gorton of the Dennison Manufacturing Co., and R. W. Scott of the American Tag Co.



George E. Phelps

Seminar study of methods for budgeting hourly costs for running a typical tag press was moderated by R. S. Phillips of Allen-Bradley Tag Co., Inc. He is chairman of the costing committee.

Milton M. Manshel, Jr. of the International Ticket Co., who heads the Labor Committee, distributed copies of a new format for the organization's labor and wage survey.

Tag industry statistics reported for the 1958 Census of Manufactures were reviewed by Cyril M. Wildes, U.S. Department of Commerce.

H. E. Gorton of the Dennison Manufacturing Co. reported that Jackmeyer Label Corp. and Midtown Manufacturing Corp. of New York City had joined the institute since its last meeting.

Jan. 23-25 is the time announced for TMI's 28th annual meeting at the Key Biscayne Hotel, Miami, Fla.

The current president is George E. Phelps of Allen-Bailey Tag Co., Inc., Caledonia, N.Y. G. C. Cornwell of the Denney Tag Co., Westchester, Pa., is first vice-president, and L. F. Gehrig of Ennis Business Forms, Inc., Ennis, Tex., is second vice-president.

New Phototypesetter

A new phototypesetting machine, the Megatype, has been invented and is being developed in Chicago by Don McCray.

Designed especially for advertising typography or other work demanding a wide range of sizes, Megatype is a single-unit machine using an electric typewriter plus extra keys for pi characters. Four interchangeable fonts of up to 126 characters each are always in

exposing position; alternate combinations may be put in the grid carrier.

Range of the machine will be from 6 to 144 points, matching the standard type sizes, plus many in-between sizes. By means of the two memory storage systems and the composer unit, each justified line is simultaneously exposed and arranged according to the layout directly on sheets of film up to 18x24 inches. Exposing of a typed line and the typing of the next line are done concurrently. The exposing speed is about equal to careful typing speed.

Moderate cost and all-around flexibility have been the major objects of

Megatype's engineering, Mr. McCray said. He is now building a pilot model.

Fasson Products Installs New Coating, Laminating Machine

A block-long coating and laminating machine is in operation at the plant of Fasson Products, a division of Avery Adhesive Products, Inc., Painesville, Ohio.

The machine applies coatings and backing paper to a wide variety of materials, including papers, films, foils, and acetates, which are converted into self-adhesive signs, decorative trim, and other industrial products.

ONE TOOL ALWAYS FITS BEST



OXY-DRY INK OFFSET PREVENTER® ELECTRONIC DISPERSAL DRY POWDER SPRAYER

- **Operates Automatically**—completely covers entire width of sheet or web with even, fine coat of dry starch powder.
- **Faster Press Speeds**—positive ink offset prevention permits fastest press operation desired and full press loads.
- **Removes Static Electricity**—provides perfect, jam-free delivery jogging and subsequent binding and finishing production.
- **Most Efficient, Costs Less**—uses least powder and by far less time and effort to operate and maintain.
- **No comparison**—there is no other method of ink offset prevention to compare with OXY-DRY...it is the best!

HOW TO
BUY
OXY-DRY

We are not afraid of price—send us the Press Model Number, Maximum Sheet or Web size and LET US DETAIL YOU fully by mail. Our sales engineers will gladly be there too, if you want a head-to-head, barrel-head deal done! Do it, don't delay profits!

*Fully Protected by U. S. Patents

OXY-DRY

Sells Profits to Publishers

OXY-DRY SPRAYER CORPORATION
NEW YORK CHICAGO SAN FRANCISCO
1134 W. Montrose Avenue, Chicago 13, Illinois—LO 1-1264

RIT Color Control Seminar Scheduled for Dec. 14-16

The Second Annual Color and Color Control Seminar, sponsored by Rochester Institute of Technology, is dated for Dec. 14-16 at the Towne House Motor Inn, Rochester, N.Y. It will offer registrants an improved program, following the outline of last year's seminar, according to Harold F. Kentner, director of the Extended Services Division of RIT.

"Food packagers and other purchasers of mass printing have become increasingly involved in trying to devise means for color specification and control in cooperation with their printers," Mr. Kentner said. "Large buyers are using the services of color-specialist firms to develop measuring methods and systems for determining color tol-

erances. Several manufacturers are working on automatic instruments for controlling color variations on the press. These developments are sure to have an impact on purchasing and production methods in which color is an important aspect. So this year's seminar program will be supplemented with experience in using color measuring techniques for specification and control for the purchasing function."

Among those serving on the seminar staff will be Francis L. Wurzburg of Printing Ink Division of the Interchemical Corp., and Warren L. Rhodes, who heads RIT's Graphic Arts Research Division. Mr. Wurzburg is chairman of the Packaging Institute color control committee. Mr. Rhodes is vice-presi-

dent of the Technical Association of the Graphic Arts and chairman of its color committee.

NAP-L Convention Draws Record Crowd

(Concluded from page 94)

sponsored by the Chicago Litho Club and NAP-L. Moderator was William J. Stevens, manager of the Philadelphia district of the Miehle Co., a division of Miehle-Goss-Dexter, Inc.

Members of the panel and their major subjects were: James J. Farrell, foreman of the plate department of the Inland-Magill-Weinsheimer Co., Chicago, camera; Harold C. Dethlefsen, president of Process Litho Arts, Inc., Chicago, platemaking; Otto Smith, pressroom superintendent of Photopress, Inc., Chicago, press; Leonard E. Dama, superintendent of the ink department of the I. S. Berlin Press, Chicago, Ink; Michael H. Bruno, research director for the Lithographic Technical Foundation, Chicago, technical, and Free M. Truesdale, manager of quality control for the Nekoosa-Edwards Paper Co., Port Edwards, Wis., paper.

Questions and answers flew thick and fast most of the day and included such subjects as ready access to low presses, hickies and how to get rid of them, use of color scanners, how mills can assure square cuts of paper stock, electronic controls, pitting of rollers, gold inks, and a host of others.

Customer Must Have Five Quality-Service Elements

(Concluded from page 55)

expects the same service from it as from a better product. When that service is not realized, he becomes extremely unhappy and forever condemns the man who sold it to him.

"Quality and service are the strongest talking points a salesman can have! Quality brings repeat orders. Quality means enduring success."

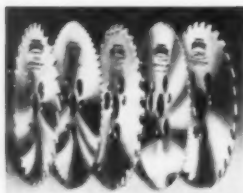
If you are rightfully proud of your quality and service, don't let the low bidder outsell you through default. That's exactly what you do when you omit from your estimate the five elements we have just covered. Don't put a price on them. Just give them some room on your estimate form. Give them a chance to work for you. Show the customer that he might get a lower price elsewhere, but he won't be as happy, as satisfied, as thankful without the quality and service resulting in the kind of job, done in the right amount of time, that he expects.



Now mean Better Production Records at Low Costs

Two important additions to the Simonds line of fine products the all new "SI-NAMIC" paper knife and the Simonds new "SPEC-MARKED" Steel Rule are now available to you at no increase in cost

THE "SI-NAMIC" PAPER KNIFE features a new steel and, most importantly, a new finish that mean the fastest, smoothest paper cutting knife ever. You'll get longer life from your cutting edge — less down time, more productivity.



And, don't forget Simonds Red Streak Graphic Arts Saws — there's one for every graphic arts need. They cut fast and smoothly, stay sharp longer than ordinary saws, give long, trouble-free service.

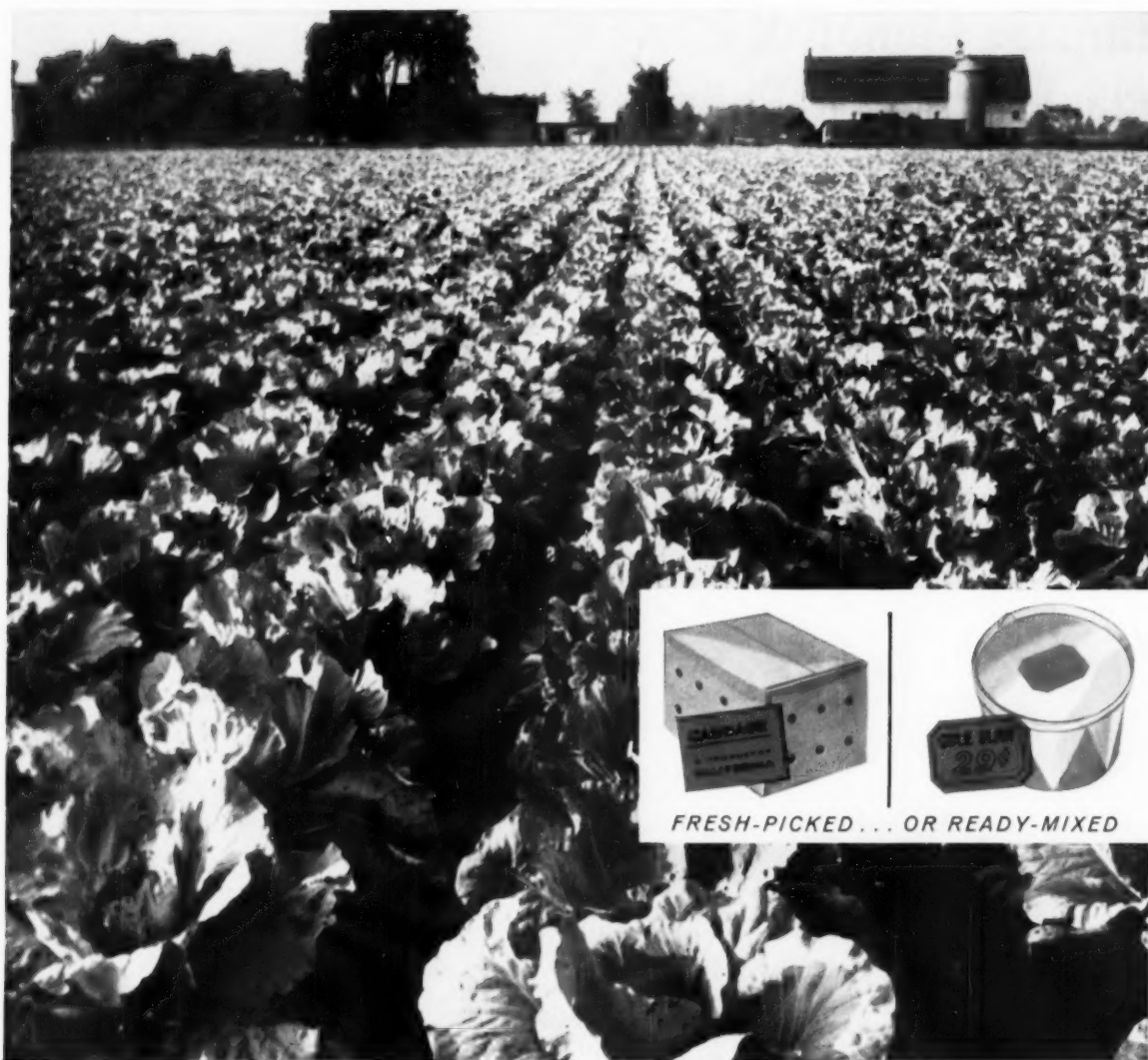
SIMONDS NEW "SPEC-MARKED" STEEL CUTTING RULE offers you five important advantages:

1. Errors in rule heights are avoided.
2. All tempers can be used without risk of mixing.
3. Diemaking time is reduced.
4. Proper rule use is insured.
5. Recording is simplified.

Cut your diemaking, re-knifing costs — use Simonds easy-to-use, easy-to-identify "SPEC-MARKED" steel rule.



Factory Branches in Boston, Chicago, Shreveport, La., San Francisco and Portland, Oregon • Canadian Factory in Granby, Que. • Simonds Divisions: Simonds Steel Mill, Lockport, New York; Heller Tool Co., Newcomerstown, Ohio; Simonds Abrasive Co., Philadelphia, Pa. and Arvida, Que., Canada



On cartoned cabbages or packaged cole slaw, you need a sure-sticking, smooth-printing label - the kind you get from Ludlow Label Papers. Ask your paper merchant.

Best for Any Surface . . . Ludlow Label Papers

M-J Gummed Label Papers, Coated and Uncoated.

ELEET Dot-Gummed Label Papers.

DRY-STIK Pressure-Sensitive Paper.

OLD TAVERN Gold and Platinum Label Papers, Gummed and Ungummed.

GLASSAD Label Paper for Gummed Side Printing.

LUDLOPAKE the whiter, brighter, high-opacity label paper.

Also, these Ludlow specialty papers: Old Tavern Gold and Platinum Cover and Box Cover, Super Cover, Relyon Reproduction Paper. Ludlow Papers, Ware, Massachusetts, Dept. IA 110.



Your Widest Selection of Printable Label Papers

Lanston Monotype Has Expanded Plant, Offices in Philadelphia

The Lanston Monotype Co., a division of Lanston Industries, Inc., has expanded its product lines and launched what Carl E. Sorenson, president, calls an ambitious research program since operations were moved to Monotype House at G Street below Erie Ave. in Philadelphia.

Purchase of this building, which has 130,000 square feet of floor space, has permitted Lanston Monotype Co. to arrange production and executive headquarters departments in logical sequence. Lanston gave its new building a complete face-lifting. The company now has 400 employees.

Trade press representatives touring Monotype House recently learned that the number of people engaged in product and design engineering had increased from 10 in 1958 to 35 this year, and that accounting, ordering, and other administrative methods had been modernized.

Mr. Sorenson described new product lines and corporate developments as having an important bearing on the company's future growth.

"Lanston has diversified horizontally during its 68 years," he said. "Our major lines now are typesetting and photomechanical equipment. The latter includes products of Unitronics, Inc., which was purchased last September from the Universal Match Corp."

Unitronics products include light integrators for reproduction photography and platemaking; an automatic roll-film dispenser; the Diaco Printer, a contact printing center for darkrooms; portable optical gauges for testing the depth of flat or curved surfaces and cylinders; inspection microscopes, and Colomat direct positive film for proving process color.

Lanston expects additional sales volume stemming from the Nebotype machine made by Societa Cograf, S. p. A. of Turin, Italy. Rights for marketing

this machine in the United States have been obtained by Lanston. Nebotype casts display type ranging from 6 to 72 points in line lengths up to 42 ems.

Mr. Sorenson also described the operation of the Monomatic keyboard unit pairing with the Monomatic caster.

Lanston Industries, Inc. was formed in 1956 as a holding company permitting diversification into new fields under a corporate name that does not pinpoint any specific product or trade name. Lanston is represented in Great Britain by the Monotype Corp. Ltd., has sales offices in Canada as well as in the United States, and a Latin-American subsidiary, Companhia do Brasil.

A foreign operations division was formed earlier this year for cooperating with foreign governments in designing, laying out, and constructing printing plants, and training plant personnel.

John M. Morehouse, Executive Of Harris-Seybold Co., Dies

John M. Morehouse drowned in Lake Erie near Cleveland Oct. 8 when he fell overboard from the deck of a cabin cruiser. Mr. Morehouse was in charge of national used machinery sales for Harris-Seybold Co., Cleveland, a division of Harris-Intertype Corp. He was boating with his wife Virginia and Mr. and Mrs. Robert T. Cookingham on a boat owned by Mr. Cookingham, central district sales manager for Harris-Seybold. Mr. Morehouse joined Harris in 1949 as a central district sales and service representative with headquarters in Cleveland. He became manager of used machinery sales in 1958.



J. M. Morehouse

Monotype House is name of new Lanston Industries, Inc. plant and offices in Philadelphia



CONVENTIONS WHAT - WHERE - WHEN

DECEMBER

International Visual Communications Congress, annual meeting, Hotel Sherman, Chicago, Dec. 3-6.

Color Control for the Graphic Industries Seminar, Rochester Institute of Technology, Rochester, N.Y., Dec. 14-16.

1961

JANUARY

1961 International Printing Week, Jan. 15-21.

1961 International Printing Education Week, Jan. 15-21.

American Newspaper Publishers Association, Great Lakes mechanical conference, Hotel Gibson, Cincinnati, Jan. 22-24.

Printing Industry of America, Presidents' Top Management Conference, annual meeting, Palm Beach Biltmore Hotel, Palm Beach, Fla., Jan. 30-Feb. 3.

FEBRUARY

Flexographic Technical Association, annual convention, Hotel Roosevelt, New York City, Feb. 6-7.

Business Forms Institute, annual convention, Commodore Hotel, New York City, Feb. 16-17.

American Paper and Pulp Association, annual convention, Waldorf-Astoria Hotel, New York City, Feb. 19-23.

Technical Association of the Pulp and Paper Industry, annual convention, Commodore Hotel, New York City, Feb. 19-23.

MARCH

American Newspaper Publishers Association, Northwest mechanical conference, Hotel Saint Paul, St. Paul, Minn., Mar. 4-6.

Southern Newspaper Publishers Association, Western division mechanical conference, Hotel Adolphus, Dallas, Mar. 5-7.

Gravure Technical Association, annual convention, Drake Hotel, Chicago, Mar. 8-10.

Lithographic Technical Foundation, research committee, educational committee, and members and directors meetings, Sheraton Blackstone Hotel, Chicago, Mar. 13-16.

Printing Industry of America, Sales and Production Conference, Edgewater Beach Hotel, Chicago, Mar. 13-18.

Trade Binders Section, Printing Industry of America, annual meeting, Statler Hotel, Detroit, Mar. 17-19.

Westprint '61, Western Exposition for Graphic Arts Equipment, Supplies, Services, Shrine Exposition Hall, Los Angeles, Mar. 23-26.

National Paper Trade Association, annual convention, Waldorf-Astoria, New York City, Mar. 26-29.

APRIL

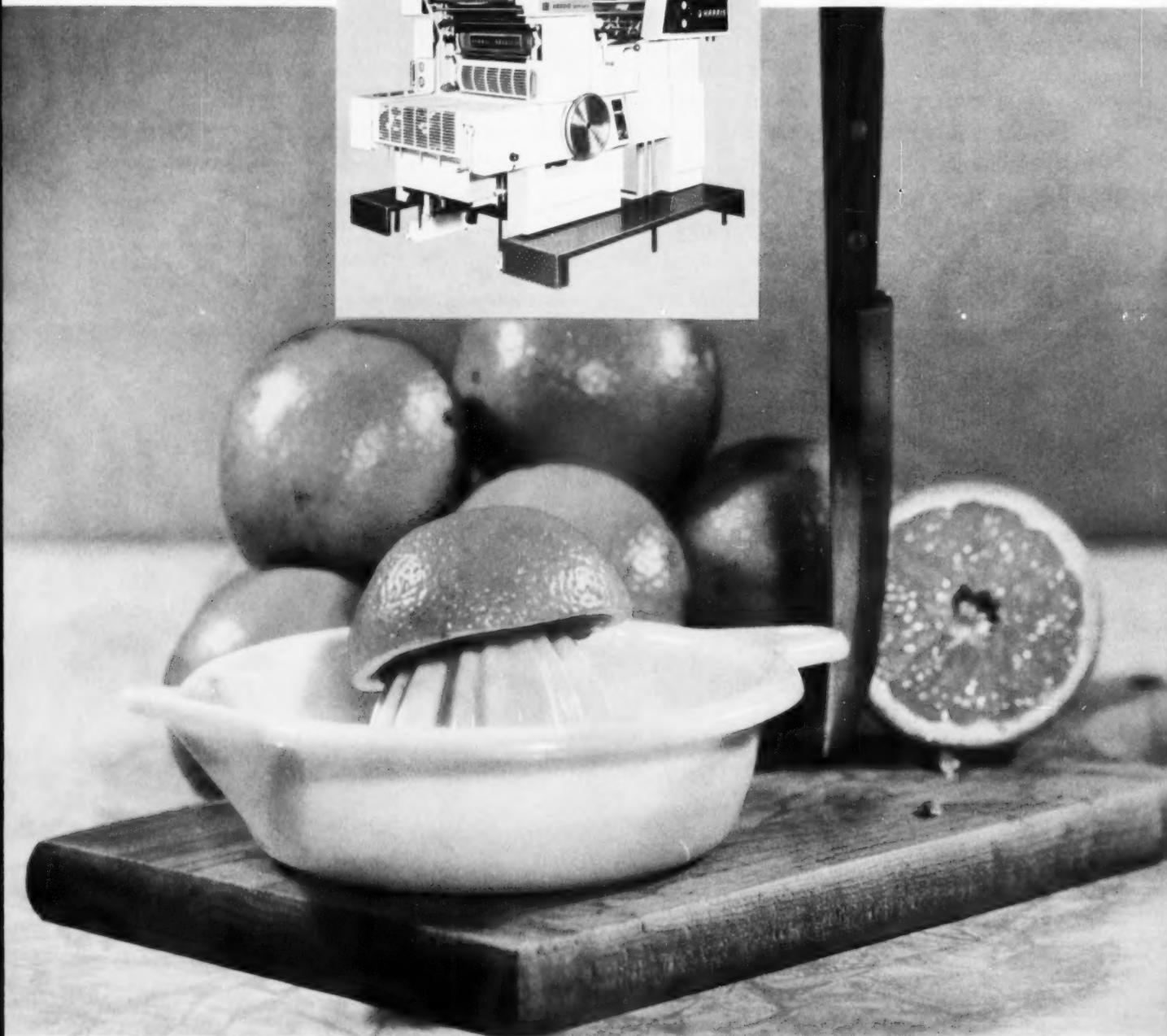
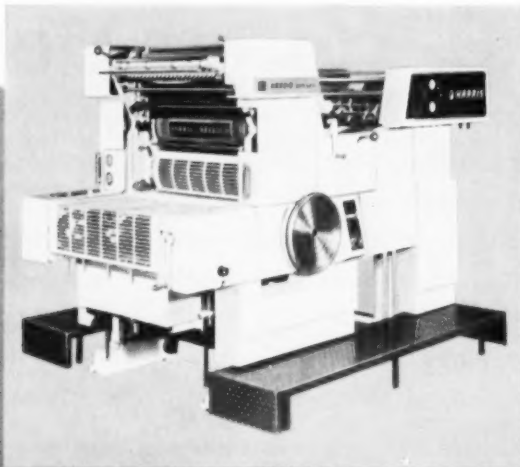
Printing Industry of America, board of directors meeting, San Marcos Hotel, Chandler, Ariz., Apr. 4-8.

***HOW TO
GET MORE OUT OF
THE JUICY ONES***

!

A Harris 20 x 26" will get you juicier profits out of small jobs. Designed as a job press, it produces high-quality lithography at speeds up to 8,000 iph. Handles multiples of 6 x 9", 8½ x 11" and 9 x 12" bleed. Fast makeready and trouble-free operation also qualify it for profitable long runs. Smallest

press in our line to feature the famous Harris feed-roll register. And with other features such as pull or push side guides, patented multiroll inker, pressure lubrication and air-sheet delivery control... it's no wonder *a man does his best work on a Harris*. Write for Model 126 booklet.



HARRIS-SEYBOLD COMPANY

A Division of Harris-Intertype Corporation

4510 East 71st Street, Cleveland 5, Ohio

FASTER...EASIER... CLEANER PROCESSING with new, improved, 3M Type "R" Image Developer!



This amazing new 3M Brand Image Developer makes plate processing so much faster, easier, cleaner—more foolproof even on largest 3M Brand Type "R" Plates! With this new formula you do not add process gum during development—it stays wetter longer, moist and workable. It's up to 50% faster. It provides wider developing latitude. Plates work much cleaner; there's practically no plugging, backgrounds remain clean and open. You get smoother, streak-free solids, healthy and strong for long, trouble-free runs. See it, try it soon—especially on large size 3M Brand Type "R" Plates!



3M
PRINTING
PRODUCTS
DIVISION



Use Mail to Soften Up Your Prospects

(Concluded from page 69)

clippings he feels will interest his customers or prospects. Items in papers or magazines mentioning the buyer's name or company, perhaps; or items bearing on the buyer's job, interests, or hobbies.

At the bottom, Orville signs off, in print, with the note: "*Selling is a continuous process . . . I believe emphatically in those five words and, therefore, grasp every possible opportunity to contact you by mail with something that will be of interest or value to you and, at the same time, remind you of me and my services.*" Following this are his name, address, and list of services offered.

Second, you make personal letters share in the burden of the calls themselves. For example, a letter tells your man that you plan to call on him, about when you will call, and often states that you will phone at a certain time to set up an appointment. This courtesy works wonders and saves time, especially if your calls are out of town. Similarly, a letter after the call thanks your buyer for you, especially if he has left a conference to see you or otherwise

gone out of his way. The same letter covers the sales points you may have missed—or briefly restates major points you emphasized during the call.

Third, you cover every proposal with a letter explaining in exactly what ways your proposal is unique and of benefit to the buyer. Remember that persons other than the buyer may be in on the decision—men you can't reach personally. Your letter carries the proposal's sales story to them.

Fourth, you use the mails as your "show window." You mail your prospect samples—samples of your work, of course—but more important, samples of your thinking, of your company's accomplishments and facilities as they bear on the prospect's work.

And fifth, you use the mails to build for the long pull.

You see, in personal calls, you are likely to concentrate, at the buyer's encouragement, on the matters immediately at hand. In letters, however, you can point out, for example, trends you see in his industry's advertising, and show how your facilities (with list of them) are developed to meet this trend.

You can go beyond service, quality, and price to discuss *returns*, if the buyer uses direct-mail himself—or *orders returned*, if he's in mail-order—and offer ideas for effective mailings.

We've just scratched the surface of direct-mail devices you can use and how you can use them. Others will occur to you easily as you apply your mind to the matter.

The main concept to keep in mind is this: "*Keep everlastingly at it!*"

Monthly mailings are no good if you skip the third, are late on the fourth, and drop them completely after the fifth. If you are likely to fade out as you go along, save your money by not starting at all.

When a prospect becomes a customer, don't drop the mailings. Just shift gears from a prospect approach to a customer approach.

Keep asking for *action!* In every letter, ask for something. Ask for an appointment, ask for a reply, ask for the buyer's reaction to an idea you present—when pertinent, ask for an order. Enclose reply postal cards when they are suitable.

Keep track of time. Don't just keep writing and mailing to a prospect forever. At the right time, call for an appointment. Failing in this after several good tries, or when you find he's definitely not a prospect, cross his name off your list. But then add another, or better yet, two more.

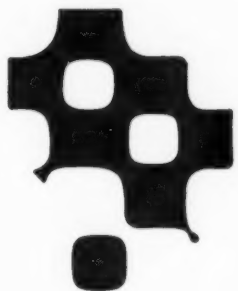
Most important of all, keep everlastingly at it!

FREE DEMONSTRATION

See new 3M Type "R" Image Developer demonstrated on large Type "R" Plates!



If you run large and extra large size plates—and have never used 3M Brand Type "R" Plates—now more than ever it will pay you to see this demonstration in your own shop. Type "R" is the plate that leading lithographers use for 3 out of 4 of their jobs. And—most important—reduced prices are now in effect on large and extra large size 3M Brand Type "R" Plates!



**PRINTING
PRODUCTS
DIVISION**

MINNESOTA MINING AND MANUFACTURING COMPANY
Dept. PBK-110 St. Paul 6, Minnesota

Yes, I want a FREE demonstration of the new 3M Brand Image Developer in action with 3M Brand Type "R" Plates in my shop.

NAME _____
TITLE _____
COMPANY _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

MINNESOTA MINING AND MANUFACTURING COMPANY
ST. PAUL 6, MINN. . . . WHERE RESEARCH IS THE KEY TO TOMORROW



December and the Christmas holidays will soon be coming your way. Even if your business is good, you'll want to discover new ways of making it better. So be on the lookout for special features that will tell you how to get more sales, improve your production, make a better profit.

Our biggest annual feature pops up in December. It's our 48-page Directory of Equipment, Services, Supplies, a buying guide you'll use all year.

Lithographing on aluminum foil is on the increase, especially for magazine inserts and packaging. It would be well for you to investigate this comparatively new material. Here are some things you should know.

Design and layout for church and other religious printing is the subject of a color-illustrated feature by nationally-known designer, Theo Jung.

Offset printers and their pressmen would do well to read Charles Latham's article this month. It's full of good instruction and hints.

What's happening with magnetic ink printing these days? Here's the up-to-date information on check and other bank printing.

There's a brand new printing plant down in Florida that will knock your eye out. This feature will present floor plan, plenty of pictures and description.

Want more printing sales? Who doesn't? Three features on the subject: "Printing Sale I'll Never Forget" by John Trytten; another in series on selling by Ovid Riso, and "Salesmen's Clinic."

1961 Printing Week occurs next year Jan. 15-21. A roundup on special observances and celebrations will be presented by William Evans, International Printing Week chairman.

You'll find our 20-odd departments all loaded with features and late news.



Compiled and edited by Hal Allen, Eastern Editor, Printer and Lithographer

Spray Manufacturers State Food Additives Position

Graphic Arts Spray Manufacturers, a national organization affiliated with the New York Employing Printers Association and representing 23 producers of nonoffset spray powders and liquids, has issued a statement clarifying the status of their products under the Food Additives Amendment to the Federal Food, Drug and Cosmetics Act.

Printers of food packages and labels have been concerned with the impact of this amendment because it restricts the use of certain materials which may become harmful toxic components of food during packaging and processing.

GASM's statement asserts that member companies do not offer or represent their products as food additives, and that "if a nonoffset spray should indirectly or unintentionally become a component of food, a product composed entirely of ingredients which have appeared on the Food and Drug Administration's white list may be obtained from any GASM member."

Paul O'Brien, NYEPA staffman serving as GASM secretary, pointed out that "firms joining in the statement produce 85% of the nonoffset spray products used in pressrooms in this country. Their products have been identified for 19 years by yellow approved labels showing that these sprays have been tested for safety by an independent laboratory. This testing program, established by NYEPA in cooperation with the International Printing Pressmen and Assistants' Union of North America, will be continued with the objective of giving nonoffset spray users every possible assurance of the safety of products supplied by GASM members."

Expect Census Report Soon On Printing and Publishing

Final reports covering the printing and publishing industries bracket of the 1958 Census of Manufacturers, and including manifold business forms as a new classification, are expected to be issued soon. Preliminary reports showing changes during the 1954-55 period were reviewed in the September issue of "Economic Survey of Printing, Publishing and Allied Industries."

Average figures for 16 groups indicate that the number of production

workers rose 5.2%, wages went up 21.6%, and value of shipments (receipts) increased 28%.

The number of lithographic production workers increased 23.1%, wages rose 46%, and receipts gained 53.1%.

Commercial printing (letterpress, gravure, and screen but not manifold business forms) was one of the three groups whose total number of production workers decreased. The decline for this group was 0.8%. Wages increased 15.9% and receipts rose 23.6%.

Photoengraving and electrotyping-stereotyping were the other groups whose number of production workers declined, 3.5% for the former and 15.9% for the latter. Photoengraving wages went up 10.6%. Receipts rose 20.7%. Electro-stereo wages dropped 7% and receipts declined 5.4%.

The typesetting bracket shows a 22.3% increase in the number of production workers, with wages up 48.9% and receipts up 46%.

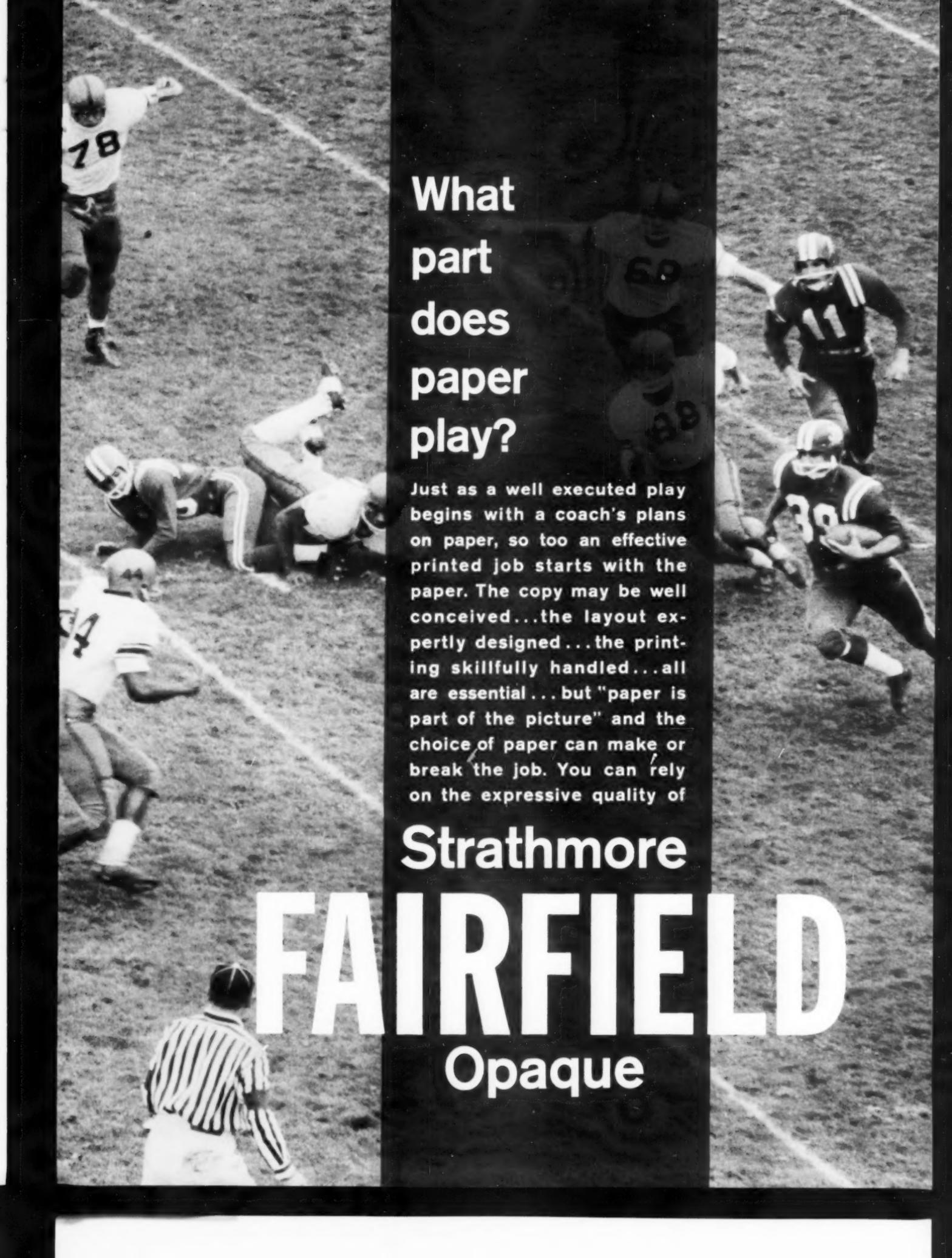
The highest rate of gain in receipts, 74.8%, was registered by miscellaneous bookbinding group, which includes firms engaged in bronzing, gilding, edging, map-mounting and other services. This group's number of production workers rose 25.8%. Wages rose 53%. An increase in receipts of 72.2% for the blankbook and paper-ruling industry was second highest.

Other percentage gains in receipts were 58.2 for book printing, 27.6 for bookbinding, 53.8 for book publishing, 42 for looseleaf binders, 38.2 for greeting cards, 45.2 for engraving, 18 for newspapers, and 16.6 for periodicals.

Sun Chemical Awards 1960-61 Scholarship for Ink Research

The Sun Chemical Corp. has awarded its 1960-1961 scholarship for printing ink research to Ray D. Hoffman. He was graduated with a B.S. degree from Le Moyne College of Syracuse, N.Y., and is now at Lehigh University, Bethlehem, Pa., working for a doctorate degree at the National Printing Ink Research Institute.

Mr. Hoffman's research on the viscous elastic properties of printing inks could result in substantial improvements in printing for the publishing and packaging industries, according to J. S. Thome, a Sun vice-president who is president of the institute.



**What
part
does
paper
play?**

Just as a well executed play begins with a coach's plans on paper, so too an effective printed job starts with the paper. The copy may be well conceived...the layout expertly designed...the printing skillfully handled...all are essential...but "paper is part of the picture" and the choice of paper can make or break the job. You can rely on the expressive quality of

Strathmore
FAIRFIELD
Opaque

Strathmore FAIRFIELD Opaque

For years Fairfield has been the choice when a vellum or bristol of distinctive quality and character—at a price—has been the requirement.

TODAY new reasons make Strathmore Fairfield Opaque an equally wise choice for

the letterpress or offset printer who seeks such quality in a paper with a range of weights in text and cover sizes that meet his day to day needs.

A FRESH, CLEAN, EXCITING WHITE now gives printing projects on Fairfield Opaque a new richness and depth, a crisp clarity, and an impressive appearance.

ADDED OPACITY in Fairfield increases the scope of this paper's usefulness and makes it suitable for an even wider variety of printing purposes than before.

White — VELLUM

	<i>Text Basis 70</i>	<i>Text Basis 80</i>	<i>Text Basis 90</i>	<i>Text Basis 100</i>	<i>Text Basis 70 2-sheet</i>	<i>Text Basis 70 3-sheet</i>
23 x 35	118M	136M	152M	170M	236M	354M
23 x 29	98M	112M				
25 x 38	140M	160M				
35 x 45	232M	266M				
38 x 50	280M	320M				
	<i>Cover Basis 50</i>	<i>Cover Basis 65</i>	<i>Cover Basis 80</i>	<i>Cover Basis 100</i>		
26 x 40	200M	260M	320M	400M		
20 x 26	100M	130M	160M			
23 x 35	155M	201M	248M			
35 x 46	310M	402M	496M			
	<i>Basis 50 (2 sheet)</i>	<i>Basis 60 (2 sheet)</i>	<i>Basis 60 (3 sheet)</i>			
22 $\frac{1}{2}$ x 28 $\frac{1}{2}$	200M	240M	360M			

PLATE MEDIUM PLATE, CALENDER MEDIUM PLATE

22 $\frac{1}{2}$ x 28 $\frac{1}{2}$ 240M

Colors — VELLUM

Larkspur Blue, Heather Blue, Heather White, Flax Blue,
Peach, Ivory, Buff, Pink, Green, Lime, Gray, Tan.

	<i>Text Basis 70</i>	<i>Text Basis 70 (3 sheet)</i>
23 x 35	118M	354M

PAPER IS PART OF THE PICTURE

STRATHMORE PAPER COMPANY

West Springfield



Massachusetts

Picture courtesy Syracuse University Athletic Department and Herman Borzner, Syracuse POST-STANDARD.
1999 National Collegiate Champions Syracuse University, White Shirts, vs. Holy Cross.

Printed by offset lithography on Strathmore FAIRFIELD Opaque, White, Vellum, Text Basis 70, 100M, 1560/434. Printed in U.S.A.

PEOPLE IN THE NEWS

Devoted to timely items concerning men associated with the graphic arts industry. Copy must reach editor by 15th of month preceding issue date

JOEL H. CASEY has been elected president and treasurer of Boessler Bros., Inc., St. Louis commercial printing and publishing firm for 62 years. He succeeds Mrs. Leona Roessler, who resigned as president and was elected secretary of the company.

CLYDE T. MARSHALL has been elected a vice-president of Baltimore Business Forms, Inc. of Baltimore. Mr. Marshall formerly was assistant to the president.

ANTHONY C. FUCILLO has been appointed Norwood, Mass., branch manager of the General Printing Ink division of the Sun Chemical Corp., New York City. Associated with the company since 1937, Mr. Fucillo formerly was general sales manager of the Norwood branch.

ELMER BERSBACH is completing his 50th year with the Manz Corp., Chicago engraving and printing firm. Mr. Bersbach, who started as a messenger and "magnesium boy," currently holds the positions of secretary and director of the firm.

R. L. BOEHM has been appointed manager of the Mead Corp.'s Leominster, Mass., division, succeeding C. H. Horch, who has been named general manager of the Chillicothe Paper Co., a Mead subsidiary. Mr. Boehm transfers to Leominster from Chillicothe, Ohio, where he has been serving as assistant division technical director for the past three years. Mr. Horch has been associated with Mead since 1947. GEORGE W. RUTH, JR., has been appointed assistant production manager at the Chillicothe company.

ROBERT I. HENKEL has been elected executive vice-president and a member of the board of directors by Johnson and Quin, Inc., Chicago printers and lithographers for 84 years. Mr. Henkel formerly was vice-president and secretary of the Wallace Press, Inc.

Martin B. McKneally, national commander of the American Legion (left), recently presented the Legion's Award of Merit to Richard Small, vice-president and Eastern division manager of Western Printing & Lithographing Co. of Poughkeepsie, N.Y., (right), for employing physically handicapped veterans. Paul Samuels, Past New York State commander of Legion, (center), was toastmaster at the preliminary observance of Employ the Handicapped Week



phers for 84 years. Mr. Henkel formerly was vice-president and secretary of the Wallace Press, Inc.

COLIN M. TOWNSEND and FRED KLINGER have been elected vice-presidents of the Lehigh Press, Inc., Philadelphia. Mr. Townsend, associated with Lehigh for 20 years assumes responsibility for management of that company, as well as Lehigh Platemaking Service, Inc. and Lehigh Bindery and Mailing Service, Inc. Mr. Klinger, connected with the company for 23 years, continues to serve as head of planning, estimating, and purchasing.

WILLIAM J. MORGANSON has been named a sales representative for the press division of the Mergenthaler Linotype Co., Brooklyn. He will cover Ohio, Indiana, Kentucky, and Tennessee.

WILLIAM M. BRENNAN, 44, Chicago sales manager of the Printing division of Tinguet, Brown & Co., died recently at his home in Elmwood Park, Ill. Mr. Brennan had been associated with Tinguet, Brown for 23 years.



William Chable



Walter Evans

WILLIAM CHABLE has been added to the sales staff of the Champion Paper and Fibre Co.'s New York district sales office. Mr. Chable, who joined the company's sales organization in 1955, has been with Champion Paper Corp., S. A., the export sales subsidiary of the parent company, since 1956. WALTER EVANS, with Champion's New York sales office for the past two years, has been promoted to market sales manager for merchant papers. Mr.



Get accurate line-up faster!...easier!

When you have a base that's designed for fast form layout—like the ingenious Blatchford Base—you can save a lot of time on make-up, lockup and register.

How's a base designed for speed? Well, just consider that unique Blatchford "Honeycomb" design. More than 860 holes to the foot, guide lines every quarter inch in both directions. You spot and line up plates in jig time.

Lockup? No matter the size or shape of the plates, Blatchford's small-hole pattern always leaves anchor room around plate edges, catches can be inserted where needed, with a minimum of shifting.

Registration? It's fast, sure and

simple, thanks to the action of the key in the Blatchford catch. A single turn moves the catch jaw four points. The action is positive—no spring or wobble. Once set, plates will remain in register on longest runs.

Find out for yourself all about Blatchford's many advantages. Write — today, if you can — for the free booklet that tells the whole interesting, money-saving story.



National Lead Company

Blatchford Base Dept., 25 Lafayette Street, Brooklyn 1, N. Y.

Offices in Principal Cities.

Evans will have his headquarters at the general offices of the company in Hamilton, Ohio.

HARRY F. WOELK has been appointed application engineer for the Web Controls Corp., West Englewood, N.J. He will service accounts using web and filament machinery particularly in the problems of torque and tension control in the winding, rewinding, slitting, and edge guiding of paper, plastic, film, and metal.

ROBERT D. BROWN has been named vice-president and general manager of the office machines division of Remington Rand, a division of Sperry Rand Corp., New York 10. FRANCIS V. BERGEN, formerly director of marketing for the systems division, has been promoted to vice-presi-

dent and general manager of that division. HOWARD V. WIDDOWS has been named vice-president in charge of handling special assignments and industry relations. He is with the group headquarters staff.

LYNN HARPER, manager of all printing services at the University of Colorado, recently retired because of ill health. Mr. Harper has been head of the department for the past 15 years.

EUGENE J. KELLY was honored recently by the Sun Chemical Corp., New York City, at a testimonial dinner held in Kalamazoo, Mich. Mr. Kelly, who has been associated with the General Printing Ink division of Sun Chemical Corp. since transfer of his company to Sun, celebrated his 50th year in the printing ink manufac-

turing business this year. Mr. Kelly established the E. J. Kelly Co. at Kalamazoo in 1929, and in 1939 founded the Michigan Research Laboratories, which has carried on scientific research in inks, coatings, resins, and film.



Eugene J. Kelly



Howard E. Friend

HOWARD E. FRIEND has purchased the Philadelphia Bindery, Inc., one of the oldest and largest trade binderies in the Delaware Valley. Mr. Friend becomes president and treasurer, succeeding LOUIS D. WEISSGERBER, who will serve on the board of directors. THOMAS A. WARNER has been named vice-president and secretary. WALTER H. OLSON has been appointed sales manager to succeed Mr. Friend and HUGH M. MOORE has been named service manager to handle telephone and inside sales.

NOEL D. MARTIN has been promoted to sales promotion manager of the Wilson-Rich Paper Co., San Francisco. Associated with the company since 1958, Mr. Martin's duties will include servicing business firms and advertising agencies to help them plan printed material.

GEORGE J. LODERBAUER has been promoted to director of controls and purchasing of the Transo Envelope Co., Chicago. ROBERT M. COUBROUCH, formerly office manager, has been appointed director of office procedures and traffic management for the company. FRANK KOTNAUR, formerly director of purchasing and transportation for Transo, has been transferred to the International Tag and Salesbook Co., an affiliated company, as the director of purchasing.

JOSEPH F. FALTA has been appointed administrative co-ordinator of the materials handling division of the Goss Co., a division of Miehle-Goss-Dexter, Inc., Chicago. Mr. Falta has been associated with the company in various capacities since 1946.



Joseph F. Falta



William J. Sweet

WILLIAM J. SWEET has been named central district field sales manager for the Dycril photopolymer printing plate sales organization of E. I. du Pont de Nemours

SAVE TIME—SPEED UP TYPE HANDLING with PMC STERLING LOCKING MAGNETS

PMC Sterling Locking Magnets hold firmly against type—and cuts—on any iron or steel surface, such as a galley, type bed or imposing table. A quick, easy-to-use locking means, they save time-consuming string tying right down the line in make-up, proofing and storage.

• Bigger-Stronger

PMC Sterling Locking Magnets are bigger ($2\frac{1}{4}'' \times \frac{1}{4}'' \times \frac{1}{4}''$) than similar magnets and much stronger. They will hold type so tightly in a galley that it can be tipped on edge.

• Time-Tested

These same magnets long have been extensively used in many European printing plants.

• Versatile

In addition to type locking applications, printers find all sorts of uses for PMC Magnets such as...holding copy at the machine...as guide for ejected slugs...for proofing single slugs or small cuts without a chase...for holding oil sheets for register...and many others.

**"The printers' tools
of unlimited use"**



THE PRINTING MACHINERY COMPANY

436 Commercial Square, Cincinnati 2, Ohio

PMC Magnets are \$12.50 in lots of 10, or \$1.00 each for 50 or more.

Please send me _____ PMC Magnets.

☐ Bill my regular account

☐ Send COD

Name _____

Company _____

Address _____

City _____ Zone _____ State _____



& Co., Wilmington, Del. Mr. Sweet, associated with Du Pont since 1950, will have headquarters in Chicago and will be assisted by a staff of five technicians.

JOHN A. REICHLER has been appointed as a sales representative in the St. Louis area by the Mid-States Gummed Paper division of Minnesota Mining and Manufacturing Co., Bedford Park, Ill. Mr. Reichler, who has been associated with 3M and Mid-States in a sales capacity for four years, will handle sales in Missouri, Arkansas, Kansas, parts of Illinois and Tennessee.



John A. Reichler



George E. Field

GEORGE E. FIELD has been elected president of Sam'l Bingham's Son Mfg. Co., Chicago printing roller manufacturers. Mr. Field previously served with the B. F. Goodrich Co. in management, sales, and production capacities.

LAWRENCE H. HASKIN, JR. has been named technical director of the Inta-Roto Machine Co., Inc., Richmond, Va. Mr. Haskin, formerly head of the printing division, joined Inta-Roto in 1959. ALBERT A. THOMPSON, JR. has been appointed sales manager for the company. A. EUGENE STEWART, JR., formerly controls engineer, has been promoted to sales engineer. CLAUDE V. ALLEN has been appointed chief engineer. Associated with the company for seven years, Mr. Allen formerly was chief design engineer.

ALAN L. SACK has joined the Hub Mail Advertising Service and affiliated companies, Boston, as plant manager of Hub's mailing plant. Mr. Sack formerly was vice-president and director of Gilliam Service.

WILLIAM E. DONOVAN has been appointed district sales manager for Fasson Products of Painesville, Ohio, in eastern New York and New England. Mr. Donovan formerly was a sales representative for the company in Massachusetts, Connecticut, and Rhode Island.



Kenneth Scott



William Donovan

KENNETH SCOTT has joined Herbeck and Held Printing Co., Pittsburgh, in a sales capacity. Mr. Scott formerly was vice-president and a director of Baker, Jones, Hausauer, Inc., Buffalo printers.

SAMUEL DALTON, president of the Typographic Service Co., Philadelphia, has made a gift of \$1,000 to the scholarship fund of the Philadelphia Museum College of Art. As in the past five years, the amount will be awarded to deserving and needy students selected by the Art Directors Club of Philadelphia and EMANUEL BENSON, dean of the college.

D. H. NATELBORG recently celebrated his 40th service anniversary with the Goss Co., a division of Miehle-Goss-Dexter, Inc., Chicago. Mr. Natelborg, who joined the firm in 1920 as a draftsman, is currently supervising engineer of the newspaper printing press division. He received binoculars and a wrist watch from his engineering associates.



D. H. Natelborg



James S. Armitage

JAMES S. ARMITAGE has been elected president of the Inland-Magill Weinsheimer Corp., Chicago and Lincolnwood, Ill. Mr. Armitage will have his headquar-



LIGHT TABLES

BUILT RIGHT-PRICED RIGHT!

Now, fatigue-free stripping and opaquing with a nuArc light table. Features:

- Highly polished, chromed, machined steel straight edges on all four sides, adjustable.
- Ceramic glass top—single sheet of glass, easy and inexpensive to replace.
- Softly diffused fluorescent light gives even light over entire working area.
- Attractive silver hammerloid baked enamel finish.
- Large steel storage shelf.
- Top removable on larger models to facilitate moving through 30" door.
- Shipped completely set-up, ready to use. No crating charges.

SEE YOUR
GRAPHIC ARTS EQUIPMENT DEALER
OR SEND FOR BULLETIN A 217 I




Model
LT-23
23"x28"
glass area
36" high

99⁰⁰



MODEL LT-18
Table Model—6" High
18x20 Glass Area
\$45.00
Floor Stand \$30.00

MODEL LT-42
30x40 Glass Area
\$175.00

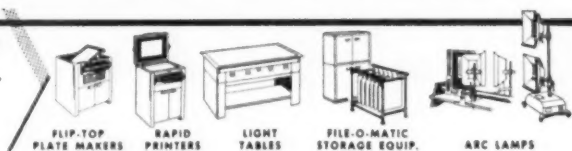
MODEL LT-51
36x50 Glass Area
\$245.00

MODEL LT-61
42x62 Glass Area
\$285.00



COMPANY, INC.
General Office and Factory: 4110 W. Grand Ave. • Chicago 51, Ill.
Eastern States and Service: 215 Park Ave. So., New York, New York

nuArc makes a
complete line...
send for
literature



ters in Lincolnwood. CARL E. WHITE, vice-president, succeeds Mr. Armitage as general manager of the Chicago plant. CARL E. DUNNAGAN, formerly president of the company, will continue as treasurer and assumes the duties of vice-chairman of the board.

JOHN L. ANDERSON and ROBERT USHER have been appointed chairman of the board of directors, and president and general manager, respectively, of Commercial Printers Ltd., Regina, Sask., Canada. Mr. Usher, associated with the company since 1929, formerly was vice-president and assistant general manager.

JOHN E. MCGUIGAN has been named marketing manager of the Sinclair and Valentine Co., New York City, a division

of American-Marietta Co. Associated with S&V for six years, Mr. McGuigan formerly served as national sales co-ordinator for the company.

Ad J. Saxe



John E. McGuigan



the
WHITE
that's
WHITE
under every light



Be sure your customer's next letterhead is run on intensely brilliant IMPROVED ARCTIC WHITE. Let him compare — discover the whitest white letterhead available. A STRIKINGLY INTENSE WHITE THAT'S WHITE UNDER EVERY LIGHT. The cotton content paper that runs flat — that gives customers the maximum contrast, readability, and finish they expect . . . and insist on.

See your Fox River distributor for samples.

Fox River



PAPER CORPORATION
APPLETON, WISCONSIN

Anniversary, National Bank, English, and Fox River Bonds Anniversary and Fox River Onion Skins

AD J. SAXE has joined the Black Box Collotype Studios, Inc., Chicago photogelatin printers, as a sales representative. Mr. Saxe formerly was national sales manager of the photogelatin division of Consolidated Film Industries, Inc., New York City.

NILS E. ENGSTROM has been appointed European sales engineer by Ampress S.A., Geneva, Switzerland, wholly-owned subsidiary of R. Hoe & Co., Inc. Mr. Engstrom is also connected with the International Graphic Enterprises of Copenhagen, Denmark, where he will have his headquarters.

CLYDE RUPPEL, a member of the *Chicago Tribune's* composing room staff for the past 55 years, recently retired, rounding out a printing career that began in 1894 in Springfield, Ill. He joined the *Tribune* staff in 1905 as a relief man, setting headlines for the newspaper when its plant was located at Dearborn and Madison Streets in downtown Chicago.

JAMES K. CARLIN has been named the Western sales manager of the Printing Machinery Co., Cincinnati. Mr. Carlin formerly was the firm's factory representative in charge of its Cincinnati territory.



James K. Carlin



Robert E. Nase

ROBERT E. NASE has been appointed field sales manager in the Cleveland district of the photo products department of E. I. du Pont de Nemours & Co., Wilmington, Del. He will supervise the sale of the firm's full line of photographic products.

WILLIAM S. FLECK recently was appointed assistant engineering administrator of the Goss Co., a division of Miehle-Goss-Dexter, Inc., Chicago.

JOHN G. COTTON has been appointed assistant advertising manager of the American Type Founders Co., Elizabeth, N.J. He formerly was supervisor of direct mail advertising.



John G. Cotton



N. R. Demes

N. R. DEMES has been appointed a sales representative by the Ideal Roller & Manufacturing Co., Chicago. Mr. Demes, who succeeds GEORGE BOYNE, will work out of the company's Detroit sales office.



Those interested in literature described are asked to write direct to the company listed in the item. New literature copy must reach the editor by the 15th of the month preceding magazine's issue date

3M Graphic Arts Booklet

An illustrated 25-page manual of pressure-sensitive tape applications in the graphic arts industry has been introduced by the Minnesota Mining and Manufacturing Co., 900 Bush Ave., St. Paul 6, Minn.

The manual, P-CGAMR2, with more than 100 pictures, describes in detail taping applications used in the letterpress, lithography, and rotogravure industries. It also pictorially describes taping applications in the packaging, plant maintenance, and paper and film fields, and shows some of the line of 3M equipment designed for manual, semiautomatic, and automatic taping.

Linton's Bristol Idea Kit No. 14

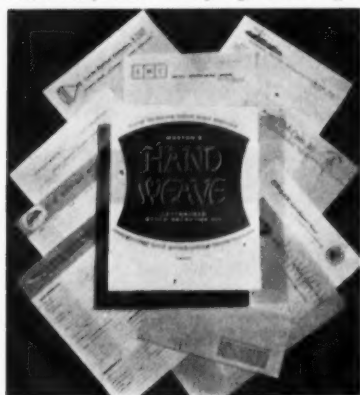
A new kit of printed ideas, No. 14 in a continuing series, has been issued by the Linton Brothers Division of Crocker, Burbank Papers, Inc., Fitchburg, Mass. Each specimen is from a commercial production run. Included are three 8½x11-inch covers, two blind embossed, the other printed in six shades of red and black, then plastic varnished.

The kit also contains two die-cuts, a "zipper" envelope enclosure, a six-page direct mail folder with return mailing card, a door-hanger, and a children's menu. Complete production data, including printing process, press, plates, ink, and grade, weight, and finish of stock, are printed on each piece.

Hand Weave Letterhead Kit

The Byron Weston Co., Dalton, Mass., has issued its Hand Weave Letterhead Style Selector Kit. The kit is designed to help in designing and producing letterheads. Sample letterheads designed in modern, contemporary, traditional, sym-

Weston's Hand Weave letterhead style selector kit features many different designs



bolic, illustrated, and engraved styles are included.

Headlines from the Keyboard (Bodoni Edition)

A new brochure, "Headlines from the Keyboard (Bodoni edition)," is now available from the Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5. The folder shows 42 basic headline forms in one-, two-, and three-column measure. All are keyboarded from main magazines, using only four fonts.

Graphic Arts Handbook Supplement

The E. I. du Pont de Nemours & Co., Wilmington 98, Del., has issued a second

supplement for its "Graphic Arts Handbook." The supplement, "New Photoengraving Techniques Made Possible With 'Cronar' Clear Back Ortho Film," describes some new methods to aid the engraver in doing a more efficient job. Lithographic printers will also find useful information in the supplement.

Eastman Kodak Co. Issues

Graphic Arts Pamphlets

The Graphic Reproduction Sales Division, Eastman Kodak Co., Rochester 4, N.Y., has issued a pamphlet on the production of three-color separation prints from color negatives, and has revised two other pamphlets dealing with graphic arts techniques. The new No. E-47 pamphlet,

VENUS VENUS VENUS VENUS

V E

VENUS VENUS VENUS VENUS

N U

VENUS VENUS VENUS VENUS

S

VENUS VENUS

for specimen sheets write to:



BAUER
ALPHABETS
INC.

235 East 45th Street
New York 17, N. Y.
OXford 7-1797-8-9

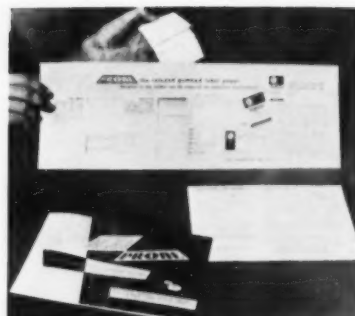
"Three-Color Separation Prints From Color Negatives with Kodak Resisto Rapid Pan Paper," in its 20 pages gives instructions on the production of both the separation prints and masks.

"How to Use the Kodak Magenta Contact Screen," Kodak pamphlet No. Q-21, has been revised to include the latest information on application of the screen in making halftone negatives and positives for photomechanical reproductions. "Stripping to Estar Film Instead of Glass," Kodak pamphlet No. Q-106, is a revision of pamphlet No. Q-102, "Stripping to P. B. Film Instead of Glass," and changes the recommended film to the new Kodalith Ortho Film, Type 3 (Estar Thick Base). The basic technique remains the same.

Prone Label Paper Sample Book

A sample book with removable swatch samples of Prone gummed label paper has been developed by the Mid-States Gummed Paper Division of Minnesota Mining and Manufacturing Co., 6850 S. Harlem Ave., Bedford Park, Ill. The removable swatch feature permits printers to remove the white and colored Prone gummed label paper from the sample book, select the proper grade for a specific label application, and return the swatches to the sample book.

Additional information listed in the 6x9-inch sample book includes all Prone product listings and identification, a gummed paper information guide, and examples of various label applications.



Mid-States Gummed Paper Div. has issued a book with removable Prone swatches

General Electric Bulletin

The General Electric Co., Schenectady 5, N.Y., recently issued a bulletin on its Polydyne drives. Designated Bulletin GEA-6806, it describes the line of Polydyne 1/4- to 25-hp, mechanical, adjustable-speed drives. Principles of operation, configurations, features, mounting positions, rating tables, and available accessories are discussed in the 16-page bulletin.

Waste Paper Symposium

The Waste Paper Utilization Council, 122 E. 42nd St., New York 17, has issued a booklet on the "Proceedings of the First Waste Paper Symposium." The symposium was held on June 7-8 at the Conrad Hilton Hotel, Chicago. Some of the topics included in the booklet are "Present Problems of Waste Paper," "Future Problems of Waste Paper," and "The Nature of the Used Fiber."

Toxicity and Printing Ink

The Technical Committee of the National Association of Printing Ink Makers, 1440 Broadway, New York City, has issued two reports entitled "Toxicity and Printing Ink III and IV." Report III discusses the Food Additives Amendment and the position of the ink industry in this matter. Report IV lists the raw materials used in printing inks.

ABC of Pallet Handling

A digest-size booklet describing pallets and their uses has been published by the Raymond Corp. of Greene, N.Y. Titled "ABC of Pallet Handling," the book illustrates different types of pallets and explains their uses. Instructions for loading pallets are given, and standard loading patterns are illustrated.

Safeset Bulletin

A bulletin describing the properties of Safeset, anti-setoff ink softener and safe dryer, how it is used, and how it can control troubles in the pressroom caused by varying conditions has been introduced by the Indiana Chemical & Manufacturing Co., 624 E. Walnut St., Indianapolis 4. Safeset can be used by letterpress, offset, and carton printers.

Glatex Offset Paper Folder

The P. H. Glatfelter Co., Spring Grove, Pa., has issued a sample folder on its new high bulk Glatex Offset paper. Included in the folder are samples of Glatex velvet

*Keep
Customers
Satisfied*



FLETCHER MANIFOLD

Watermarked

Substance 9 (18 M)

You're bound to satisfy your customers when you use FLETCHER MANIFOLD, because it's designed for modern business requirements. The excellent, bond-like PRINTING SURFACE... UNUSUAL STABILITY... and high OPACITY for weight qualify this 9 pound paper for all business forms, multiple copy forms, snap-out and fanfold, price books, sales books, direct mail advertising, brochures and catalogs.

FLETCHER MANIFOLD is tub-sized and titanium treated. It is accurately cut at the mill and packaged in standard sizes. Available in White and five bright colors through authorized FLETCHER paper distributors

It pays to use Fletcher Thin Papers

FLETCHER

PAPER COMPANY

General Sales Offices: 20 N. WACKER, CHICAGO 6, ILLINOIS
Mill at ALPENA, MICHIGAN



Send for colorful
broadside demon-
strating uses of
FLETCHER
MANIFOLD

finish in 55# weight; Glatex antique finish in 80#, 90#, and 100# weights; Glatex Opaque which is used for four-color process printing, and a savings calculator.

Procedures of Contract Research for Industry

The first in a series of illustrated statements on contract research for industry has been published by the Battelle Memorial Institute, 505 King Ave., Columbus 1, Ohio. Titled "Procedures of Contract Research for Industry," the first statement serves as a departure point for the series, which is oriented toward executives with decision-making responsibility for the research and development programs.

The booklet describes in a step-by-step manner the relationship existing between the client and the research institute, beginning with the initial meeting of the two parties and progressing beyond the successful completion of a specific project.

Springhill Bond and Ledger

The International Paper Co., 220 E. 42nd St., New York 17, has issued a new sample book on its Springhill Bond and Ledger papers. Color samples as well as information on paper sizes and weights are included.

Metron Tachometer Brochure

A four-page, two-color brochure has been issued by the Metron Instrument Co., 432 Lincoln St., Denver 3, on its Triple-tach hand tachometer. The illustrated brochure shows how it can be used and lists the tachometer's features.

Friden IDP Products in Action

A 28-page booklet, "Friden IDP Products in Action," covering over a dozen major data processing systems which are controlled automatically by Friden business machines has been issued by Friden, Inc., 1 Leighton Ave., Rochester 2, N.Y. Step-by-step illustrations and explanations of such applications as letterwriting, purchasing, manufacturing control, and bank check coding are included. The booklet can also serve as a reference guide.

Wausau Text and Cover Book

A revised sample booklet on its full line of Wausau Text and Cover papers has been issued by the Wausau Paper Mills Co., Brokaw, Wis. The new booklet includes samples of whites as well as many colors in wove, laid, and special finishes.

A revised sample booklet has been issued for Wausau's Text and Cover papers line



Sulphite Sampler-End Use Chart

A new combination sulphite sampler and end use chart for sulphite business papers has been introduced by the Kimberly-Clark Corp., Neenah, Wis. The piece contains openings for the insertion of folders describing each grade of Kimberly-Clark sulphite business papers. The folders discuss the grade's recommended uses, finishes, and available basis weights. A job-rated chart serves as a guide in the selection of the right paper for each process.

Atlantic Catalog-Brochure

A catalog-brochure has been issued by the Atlantic Numbering Machine Co., 4702 18th Ave., Brooklyn 4. The catalog

measures 12x12 inches and folds to 3x6 inches. It carries halftone illustrations of 19 basic typographic and rotary numbering machines.

Web Offset Dryers

A two-color, four-page brochure on its multistage web offset dryers has been issued by B. Offen & Co., 29 E. Madison St., Chicago 2.

Atlas Silk Screen Catalog

A new catalog, "If it's for Screen Process Printing, you'll find it in these yellow pages," has been issued by the Atlas Silk Screen Supply Co., 1733 Milwaukee Ave., Chicago 47. The book covers inks, paints,



So automatic and accurate you can start it and walk away!

Freedom from machine tending is only the beginning! The new Gathermatic by Thomas Collators brings to collating the speed and accuracy of larger, more expensive equipment...at a cost unbelievably low. Write today for complete information on the many ways you can speed up your collating operation and substantially reduce your costs.

- Offers more features at a lower price than any other collator of its kind
- Automatic miss and double sheet detectors stop machine instantly, prevent errors

- Stations can be skipped at the flick of a lever without hindering the full production rate
- Loads in a minute...each station takes approximately 1/2 ream of 3"x5" to 11"x14" sheets in various weights and finishes
- Gives over-all speed, ease and accuracy features formerly available only in large-scale collators
- Automatically collates, counts, criss-crosses or staples 6,000 sheets per hour



Thomas Collators Inc.

World's Leading Manufacturer of Collating Equipment

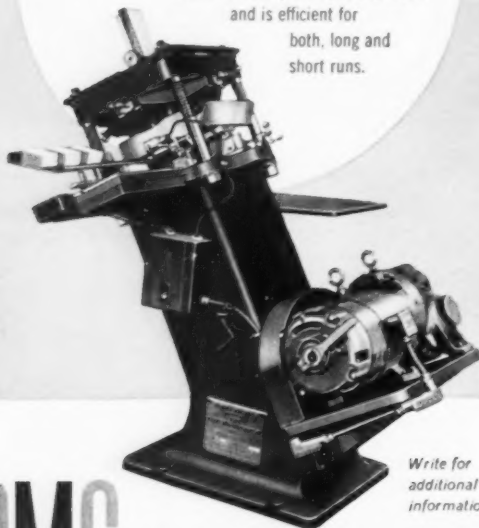
Dept. EE3, 100 Church Street, New York 7, New York



Profitable DIE CUTTING!

A troublesome service can be turned into a profitable operation with the PMC Die Cutting Machine. Many printers and lithographers have found new business opportunities in a wide variety of work requiring an efficient, economical die cutting operation.

Speed—ruggedly built and simple to adjust, the PMC Die Cutting Machine can handle up to 300,000 pieces per hour; **simplicity**—die can be locked into a registered position in the machine in a few minutes, change of jobs made quickly and easily; **versatility**—handles a wide range of label, round cornering and specialty work and is efficient for both, long and short runs.

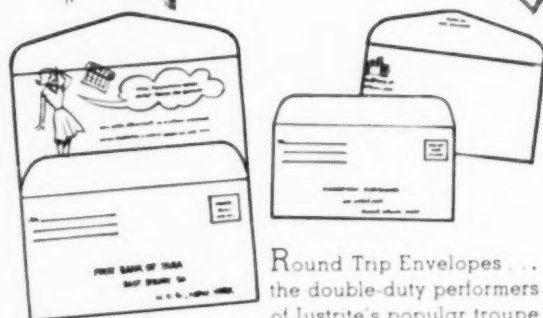


Write for additional information.

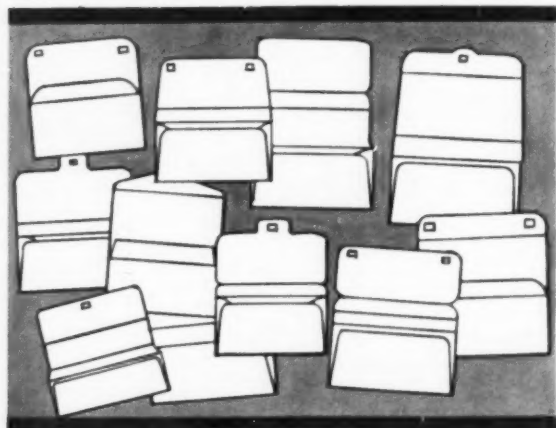
PMC

The Printing Machinery Company
436 COMMERCIAL SQUARE
CINCINNATI 2, OHIO

Justrite Spotlights Round Trip Envelopes



Round Trip Envelopes... the double-duty performers of Justrite's popular troupe of specialty envelopes. Twelve functional styles make up the cast to serve any job which requires a round trip assignment... to carry the message to the addressee, and



bring back his reply... collections, utility payments, fund drives, order forms, etc

Offer these profitable envelopes to your customers. Write Justrite for samples and prices of these and other fast selling envelope products.

Three Modern JUSTRITE Factories



NORTHERN STATES ENVELOPE CO.
300 East Fourth Street • Saint Paul 1, Minnesota

JUSTRITE ENVELOPE MFG. CO., INC.
523 Stewart Avenue, S.W. • Atlanta, Georgia

Sold for resale only

NATIONAL JUSTRITE ENVELOPE CO.
2220 West Beaver Street • Jacksonville, Florida

silk, photoscreens, supplies of all kinds, and equipment.



Illustration shows front cover and inside spread of colorful broadside printed on 9 1/2 inch Alpena Manifold paper made by Fletcher

Gilbert Advertising Mat Kit

The advertising department of Gilbert Paper Co., Menasha, Wis., has produced a kit displaying newspaper advertisements available in mat form for printers to use in promoting business stationery printing. The prepared advertisements are free to the printer. They are in one- and two-column sizes, 100 lines deep, and feature such themes as "Does Your Business Letterhead Make the Proper Impression?" and "Add New Life To Your Letterhead."

Kodak Pamphlet No. Q-2F

A publication describing Kodak graphic arts films on Estar Base is now available from the Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y. "Supplement to Graphic Arts Films and Plates," Kodak Pamphlet No. Q-2F, contains data sheets on all the graphic arts emulsions which have been combined with the Estar Base. Its 16 pages bring up to date the standard reference pamphlet, "Kodak Graphic Arts Films and Plates."

Fire Protection Bulletin

Fire protection systems for printing plants are described in an illustrated bulletin, C161-3660, issued by the Cardox Division of Chemetron Corp., 840 N. Michigan Ave., Chicago 11. The methods of properly protecting presses, reel rooms, ink mist filters, stereo remelt pots, ink mix and storage rooms, and electrical equipment in printing plants are outlined.

Fletcher Paper Broadside

A new broadside has been published by the Fletcher Paper Co., 20 N. Wacker Drive, Chicago 6. The piece is printed in two colors on 9 1/2 inch Alpena Manifold and is designed to show halftone printing quality, use of color, and contrast in black and white. The paper is available in six colors.

Illustration shows front cover and inside spread of colorful broadside printed on 9 1/2 inch Alpena Manifold paper made by Fletcher



FM makes your big folder more productive

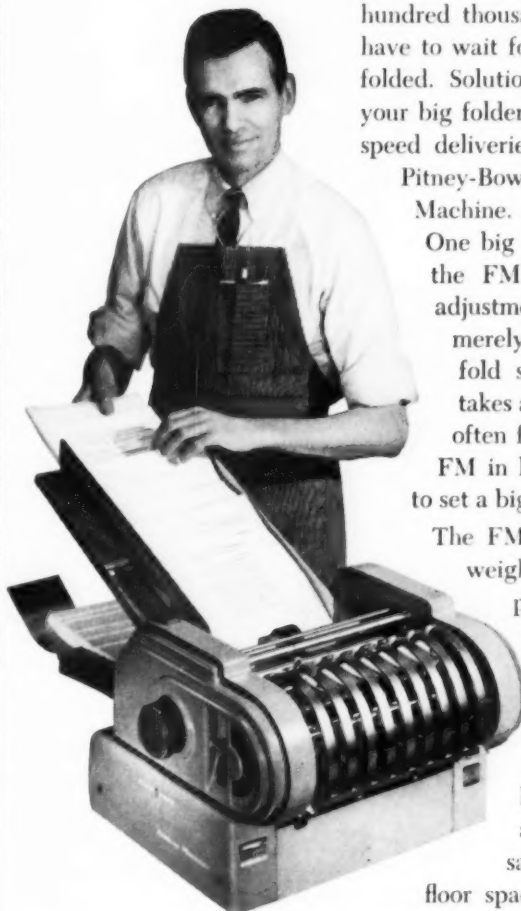
It takes as long to set up a big folding machine for a thousand run as for a hundred thousand run. The big jobs have to wait for the little ones to be folded. Solution: Take the heat off your big folder, reduce folding costs, speed deliveries on small jobs, with

Pitney-Bowes' Model FM Folding Machine.

One big time-saving feature of the FM is the Dial-A-Fold® adjustment. You set the FM by merely "tuning in" the exact fold sizes wanted — it only takes a few seconds. You can often fold a small job on the FM in less time than it takes to set a big folder.

The FM handles all standard weights and finishes of paper, in sheets as large as 11 by 24 inches, at speeds up to 19,000 an hour. Makes two folds in letter size sheets at 10,000 an hour. Automatic feed and delivery at the same end save effort and floor space. And anybody can run an FM.

For a demonstration call any Pitney-Bowes office. Or send coupon for free illustrated literature.



Pitney-Bowes
FOLDERS & INSERTERS

Made by the originator of the postage meter . . . 139 offices in the U.S. and Canada.

PITNEY-BOWES, INC.
4211 Crosby Street
Stamford, Conn.

Send free literature on Folding Machines.

Name

Address

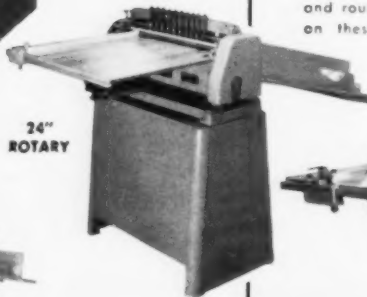
22"
ROTARY



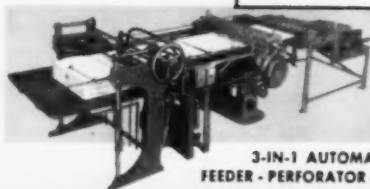
- SLOT HOLE AND
- ROUND HOLE PERFORATING

Send for
literature

24"
ROTARY



19"
ROTARY



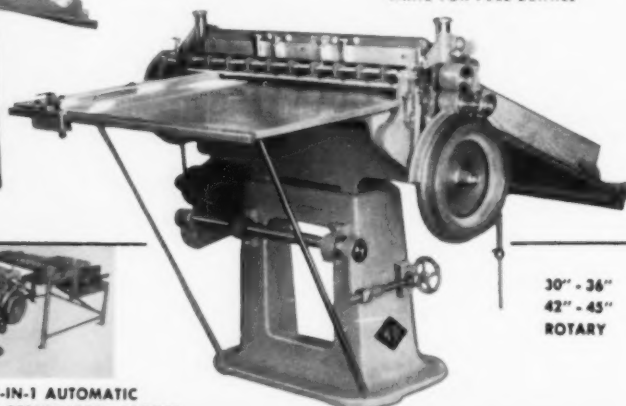
3-IN-1 AUTOMATIC
FEEDER - PERFORATOR - JOGGER



For today's **FINEST** perforating

To cut down costs . . . to speed up the day's work . . . and to turn out the finest perforating it is possible for any machine to produce . . . that's the built-in objective of these incomparable N-D PERFORATORS. There's never been anything like them . . . and any test proves it. Not only do they perforate to perfection . . . they also crimp . . . they slot . . . they score . . . they do snap-out and cut-out slot hole work . . . they're positive on strike-in jobs; and the 22" model does BOTH slot-hole and round hole perforating! Don't buy any perforator until you've checked on these. Ask for literature. Analyze the features, the abilities, the all-around performance.

WRITE FOR FULL DETAILS



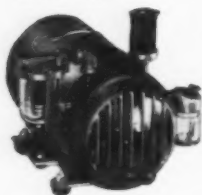
30" - 36"
42" - 45"
ROTARY

NYGREN - DAHLY COMPANY

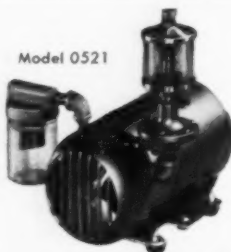
1422-32 ALTGELD ST.

CHICAGO 14, ILL.

Model 0321



Model 0521



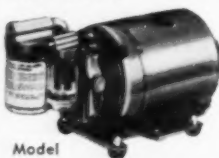
GAST AIR PUMPS

— Vacuum or Pressure —

- Four sizes—Built-in motors
- Compact, portable, reliable
- For O.E.M., plant or lab use

To reduce weight, save space and cut costs—use Gast Integral-Motor-Pump Models! Fitted for vacuum—or as air compressors. For oil-free air, some offered with oil-less construction. Very compact and dependable. Positive displacement.

Used as original equipment on instruments, test units, etc. Capacity from 1/2 to 3.8 cfm; to 28" vacuum or to 25 psi.



Model
0211



Model
0406

Write today for Bulletins

Gast Manufacturing Corp.
P.O. Box 117-0 Benton Harbor, Mich.



- AIR MOTORS TO 7 H.P.
- COMPRESSORS TO 38 P.S.I.
- VACUUM PUMPS TO 28 IN.

"Air may be your answer"



VANDERCOOK & SONS, INC.

General Offices, Research Laboratory, Demonstration Room & Factory
3601 W. Touhy Ave., Chicago 45, Ill. Phone: ROgers Park 1-2100

Eastern Sales and Service

205 W. 34th St., New York 1, N.Y. Phone: BRyant 9-6270

Western Sales and Service

3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUmkirk 8-9931

How to Do Embossing In Your Own Plant

You can do professional embossing on your regular job and cylinder presses with STEWART'S EMBOSSEING BOARDS. A booklet giving full instructions is included with every order. Don't let those extra profits walk out the door.

5 1/2 x 9 1/2 inches	\$2.00 a dozen
9 1/2 x 11 1/2 inches	\$3.75 a dozen
19 x 23 inches	\$7.25 1/2 dozen

Send check or money order to

Book Department

THE INLAND AND AMERICAN
PRINTER AND LITHOGRAPHER

79 West Monroe Street, Chicago 3, Illinois

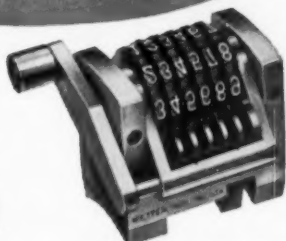
MIDGET
MODEL



N!

Want Clean, Accurate
NUMBERING?

DO IT
BETTER
WITH

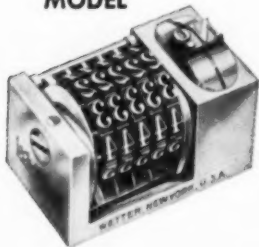


ROTARY MODELS
(Right angle or parallel)

Wetter

Fine workmanship, rugged construction insure crisp accuracy, clean impressions, perfect sequence
—every time!

LOCK-WHEEL
MODEL

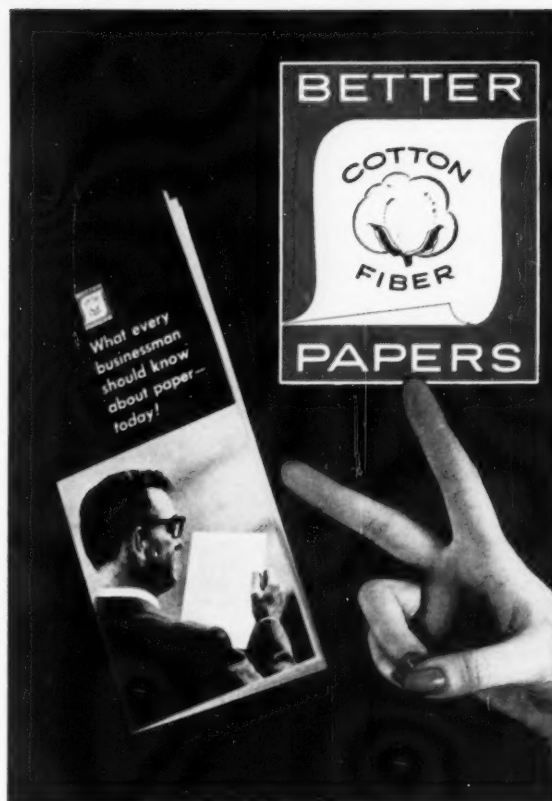


NONPAREIL
MODEL

Write for
information and prices



Wetter NUMBERING MACHINE CO.
DIV. OF NEW ERA MANUFACTURING COMPANY
BOX 400, HAWTHORNE, N.J.
ONLY UNION-MADE NUMBERING MACHINE IN U.S.A.



Use these selling aids
to spark interest,
boost sales.

The Booklet explains the unique benefits of what you're selling. Distribute it.

The Emblem lets buyers know your papers are made with cotton fiber. Display it.

**BETTER PAPERS
ARE MADE WITH
COTTON FIBER**



Cotton Fiber Paper Manufacturers,
122 East 42nd Street, New York 17, N. Y.

LOOK FOR "COTTON" OR "RAG" IN THE WATERMARK OR LABEL

The Inland and American
**PRINTER and
LITHOGRAPHER**

classified buyers' guide

RATES: Ordinary classified, \$1.50 a line per insertion (figure 38 characters per line); minimum \$4.50. Used monthly, \$45 a year for 3 lines; \$15 for each additional line. Situation wanted, \$1.15 a line, minimum \$3.45.

Display classified sold by column inch with discounts for larger space and three or more insertions. Sample rates: One inch used one time, \$27, used 12 times, \$22 per insertion. Two or four inches used one time, \$25 per inch. Full rate schedule on request. Please send payment with order.

Copy must be received at 79 W. Monroe St., Chicago 3, Ill., by the 18th of the month preceding date of publication.

ADHESIVES

CARB-N-SET Penetrating Glues—are used from coast to coast to pad one time carbon, NCR, Spot Carbon, other Forms. Ready-to-use, **CARB-N-SET FORMS**, P.O. Box 8, Roosevelt Sta., Dayton 17, O.

CALENDARS AND CALENDAR PADS

WHOLESALE CALENDARS, MATCHES, ADVERTISING NOVELTIES TO THE PRINTER—Sell your regular printing customers and others. Fleming Calendar Co., 6535 Cottage Grove, Dept. 8, Chicago 37, Ill.

CARBONIZING

TRANSKRIT CORPORATION
Genuine Not Hot Spot Carbonizing
YOUR Spot Carbon Dept.
704 Broadway, New York 3, N. Y. • GR 7-6700
633 Plymouth Ct., Chicago 5, Ill. • HA 7-0247

EQUIPMENT & SUPPLIES FOR SALE

Recommended for Efficient Production

Baum 333 #19390—22x28"
Cleveland model O, 19x25"
Miehle 41 #19808, chain delivery
Miehle No. 3, 5/0, 6/0 two-colors
Miller models SW 21x28,
Simplex 20x26, SY and
TY 27x41
Miehle model 29 and Horizontal
22x28
Miehle V-50 Vertical
Vandercook full page
325-G #11638
Challenge 370 Hydraulic 37"
Seybold 50" Z type cutter

TYPE & PRESS of Illinois Inc.
3312 North Ravenswood, Chicago
New Vickers high speed wire stitchers

LINOTYPE, LUDLOW AND MONOTYPE
mats. Save 25% to 70%. Send for lists.
Midwest Matrix & Machinery Mart Inc.,
633 Plymouth Court, Chicago 5, Ill.

**Try a Small Ad
for Quick Results**

EQUIPMENT & SUPPLIES FOR SALE(Cont.)

Call or write RAY PAVLIK for Free Estimate

**TAB CARD
COLLATING**

**CARBON
INTERLEAVING**

**SIGNATURE
TIP-ONS**

WE ARE NOT PRINTERS

We have at your service the finest collating equipment in the industry, to handle any conceivable collating job. All work is held in the strictest confidence—finished to the highest quality—and delivered on time! Write or call for descriptive brochure for further information.

Olympic 2-9232

THE FORM HOUSE, INC.
5200 WEST 26th STREET • CICERO 50, ILL.

"One Minute from Chicago"

"ITEMS OF ECONOMY"

Models 221 and 241 Davidson Offsets
Model 1250 Multilith Offset press
17½ x 22½ LTG Harris Offset press
Kenro Camera dem. Model, 14x18 \$1125.00
Bar Plate Micro Perfect Step and Repeat
machine demonstrator at 10% discount
Dealers for RADEN C Step and Repeat process
Complete line of cameras, plate-making
and dark room equipment

Write for a complete listing of our New and
Used Offset and Letterpress Equipment.

**ECONOMY PRINTERS
PRODUCTS CO.**
WAbash 2-2775
609 So. La Salle St., Chicago 5, Ill.

PERFORATE SAFELY!

ON YOUR
OFFSET PRESS

WITH THE NEW FOSTER
"SAFE"
PERFO-STRIP!

PERFORATE and PRINT in ONE
OPERATION on your OFFSET PRESS

NOTE TEETH IN MIDDLE OF RULE... (MAGNIFIED)

WORKS ON ALL MODELS OF PRESSES FROM 10"x14" TO 54"x76"

Now—added profits on offset perforation jobs with Perfo-Strip—the offset perforation rule with the teeth where they belong—in the MIDDLE of the rule.

FREE TRIAL INTRODUCTORY OFFER
6 Ft. Coil \$5.50

Specify for paper or card stock in 14, 12, 8 or 3 teeth
to the inch. Second rule—give model, creases on
paper or card stock.

FOSTER MANUFACTURING CO.
140 N. THIRTEENTH STREET
PHILADELPHIA 7, PA.



EQUIPMENT & SUPPLIES FOR SALE(Cont.)

acrolite
SUPER
INK-O-SAVER
ENDS INK SKINNING
OVERNIGHT WASHUPS

HEADQUARTERS FOR
CENTAUR
 ...and many other fine, useful types.
 Send for prices and specimens of all
 M & H Foundry Types.
MACKENZIE & HARRIS, INC.
 659 POLK STREET, SAN FRANCISCO 7, CALIFORNIA

FOR IMMEDIATE SALE: Two 2/0 Michies and two #2 Michies, all with pile feeders, extension deliveries, fully equipped and in fine condition. May be seen running and any reasonable offer accepted. Must be moved at once. Write Box R-46, Inland & Am. Printer & Lithog., 79 W. Monroe, Chicago 3.

**P
 LE
 ASE
 HELP
 FIGHT
 MUSCULAR
 DYSTROPHY**

MUSCULAR DYSTROPHY ASSOCIATIONS
 OF AMERICA, INC., 1790 Broadway,
 New York 19, New York • JU 6-0808

EQUIPMENT & SUPPLIES FOR SALE(Cont.)

Insist on Megill's
 Remember. Only Megill Makes
 Spring Tongue® Gauge Pins
 MEGILL'S PATENT



\$1.80 doz. with extra Tongues

Sold by Printers Supply Dealers.

THE
EDWARD L. MEGILL CO.
 The Pioneer in 1870
 763 ATLANTIC AV., BROOKLYN 38, N.Y.

Self-Spraying
STATIKIL
 PRESS BUTTON TRADE MARK
 AND SPRAY REG. IN U.S. PAT. OFF.
STOP STATIC ELECTRICITY
 \$3 per can • \$30 per doz.
 The Original The Only
STATIKIL
 1220 W. 6th St., Cleveland 13, Ohio

Ti-Pi
 Plastic and Rubber Printing Plate
 Materials. Sold by leading Printers
 Supply Dealers—Used by leading
 Rubber Engravers. Free samples.
 Ti-Pi, 1000 Bldg., Kansas City 5, Mo.

"ARMOR PLATE" YOUR INKS!
GLAZCOTE INK CONDITIONER
 Provides tough, scuff- & scratch-resistant finish.
 1 lb. can \$2.20 Send for Price List
CENTRAL COMPOUNDING COMPANY
 1719 North Damen Avenue • Chicago 47, Illinois
 Mfrs. of Trik, 26/20 Overprint Varnish, 33 & 0-33 Ink
 Conditioners

TICKETS—Roll, Machine Folded for Amusements, Work Tickets, Reserved Seat, Strip, Merchants Trade Day, etc. Stock roll tickets. Daly Ticket Company, Collinsville, Illinois.

EQUIPMENT & SUPPLIES FOR SALE(Cont.)

Recommended Reading
for Every Printer and
Duplicator Operator



PC-116

FREE BOOKLET
ON POWER PAPER CUTTERS

Tells how Challenge Paper Cutters can meet your needs as basic small shop equipment; as replacement for older, slower cutters; as auxiliary equipment to speed bindery operations. Illustrates and describes 7 power models from 19 3/8" to 30 1/2"; compares operating features. Get your free copy of this valuable reference book. Write...

THE CHALLENGE MACHINERY CO.
 GRAND HAVEN, MICHIGAN

Get Full Production
QUALITY PRINTING
 Without Stops for
 Unnecessary Washups
Doyle SHEET CLEANERS
 PATENTED
 Write for Free Bulletin
J. & DOYLE COMPANY
 1220 West 6th St., Cleveland 13, O.

EQUIPMENT WANTED

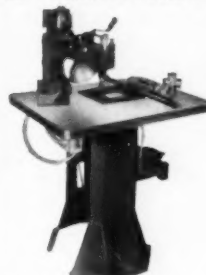
WANTED — Good Monotype Keyboard and composition caster. Give age, serial numbers. Box 749, Kirksville, Mo.

HEADQUARTERS
 FOR MODERN
 PLATE
 EQUIPMENT
Richards
 Saw Trimmers
 Routers
 Mortisers
 Write for literature
J. A. RICHARDS CO.
 903 N. PITCHER STREET
 KALAMAZOO, MICHIGAN

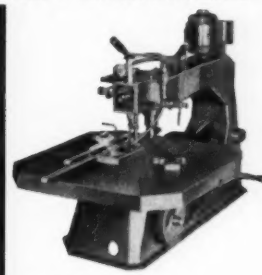
• FOR STEREOTYPERS • ELECTROTYPERS • ENGRAVERS



Model ESST
 Electromatic Plate Saw for stereo's and electro's, heavy duty construction at a medium price.



Model EMM
 Plate mortiser pedestal model for the big daily and commercial plant. Full page capacity.



Model BJRM-2
 Plate Mortiser
 Heavy Duty Jig Mortiser

HELP WANTED

LOOKING FOR A NEW JOB?

Plant Manager—Offset	EAST	\$16,000 - \$20,000
Production Manager—	Book Plant	MIDWEST \$8,000 - \$12,000
Working Foreman—	Offset Platemaking	EAST \$9,300
Asst. Manager—	Job Shop	GA. \$5,000 - \$6,500
Foreman—Composing	Room	OHIO \$8,000 - \$9,000
Estimator—Offset	OHIO	\$7,500 - \$9,000
Salesmen—Printing—Supplies—	Equipment—Plates & Type	

WANTED: Cameramen, platemakers, strippers, pressmen, compositors, proofreaders, monotype, folder operators, binderymen, offset pressmen.

GRAPHIC ARTS EMPLOYMENT SERVICE, INC.

Helen M. Winters, Manager
Dept. ID-11, 307 E. 4th St., Cincinnati 2, Ohio
List Your Confidential Applications With Us.



The Industry's FIRST COMPREHENSIVE

HANDBOOK

On Planning and Imposition

Written by printers for printers, **PLANNING FOR BETTER IMPOSITION** is packed with planning tips, operating procedures, hints and tricks taken from years of experience in commercial printing.

Designed as a manual for all concerned with planning printing at any stage, the book also breaks down the complex science of imposition into clear, concise terms readily understandable to the printing "layman."

144 profusely illustrated pages—
incl. 96 pages of imposition layouts.
Price: \$10.00 a copy postpaid.

Send check or money order to Book Dept.
The Inland and American
PRINTER and LITHOGRAPHER
79 W. Monroe, Chicago 3, Ill.

HELP WANTED (Cont.)

EXECUTIVE PRODUCTION MANAGER

—Live wire, expanding printing organization seeks qualified man with initiative, ability to make decisions, to stand on his own feet. Assume full responsibility for production. Modern new one floor building on railroad in Midwest city. 200 employees. Monotype, Linotype, Letterpress, pamphlet and hard book bindery. Man qualified can advance to General Manager. Give us details of experience. No reference will be made to present or past employers until we have talked with you.

Box R-47, Inland & Am. Printer & Lithog.
79 W. Monroe, Chicago 3, Ill.

INDUSTRIAL ENGINEER

Qualified Industrial Engineer with minimum of four years experience in Graphic Arts Industry. I. E. degree preferred but not necessary. New Plant now in operation.

BURROUGHS CORPORATION

TODD COMPANY DIVISION
800 N. Baldwin Park Blvd.
City of Industry, Calif.

INSTRUCTIONS

Linotype-Intertype Instruction
Ohio Linotype School
Logan 6, Ohio

SALES AIDS

"It *Sells* printing!"

• Use "The Notebook of a Printer." It's the best printer's house-organ you can get because it sells printing. Your name designed into it. Smart, low cost. Sales copy wins natl. award. ASK. Maybe your city and area is open. "It brings in business." "Prospects call us." "It makes money" clients say. Send for facts: The ARBOGUST Co., Adv., 228 N. LaSalle St., Chicago 1, Illinois.

MAILING PIECES FOR THE PRINTER

Wayside Press, Interurban Bldg.
Dallas, Texas

STOCK FORMS—SPECIALTIES

Stock Forms—Carbonized Labels, Vignette Letterheads—Imprinted or blank. Reichman Ptg., 149 Broadway, Bklyn, N. Y.

How to Sell Printing Creatively.

By Mendel Segal. \$25.35 for first copy, \$20.35 for additional copies. Excellent comprehensive book on selling with principles, techniques and charts. Send check or money order to Book Dept., The Inland and American PRINTER and LITHOGRAPHER, 79 W. Monroe, Chicago 3, Ill.

TWO BOOKS on Type and Layout

These two books should be in the library of every printer, compositor, designer or buyer of type. Excellent for the student of typography! When ordering from The Inland and American Printer and Lithographer, send check or money order in advance and the book will be sent postpaid.

Principles of Layout

By Charles J. Felten; \$8.35. Basic techniques of effective page layout are explained for the advertising artist and copywriter in terms of composing room production with limitations imposed on the artist by type metal kept in mind. This is an expanded third edition.

How to Recognize Type Faces

Second Edition, 1959

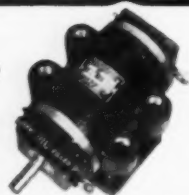
By R. Randolph Karch; \$7.85. Said to be the only single publication where one can find all the 1,693 type faces now sold in fonts or matrix forms in the U.S.; the different faces are arranged in order of their similarities.

Ask for a copy of our free Book List. Write to Book Department, The Inland and American Printer and Lithographer, 79 West Monroe Street, Chicago 3, Illinois.

AIR-VACUUM PUMPS

Style BB2
4x3/4x3x4 Size

SELF
LUBRICATED
GROUND
STEEL VANES



Duplex
1200-RPM
24 CFM
In for blow
18 CFM
In for suction

Write for other sizes stocked.

Manufacturers

BECKFIELD ROTARY VACUUM BLOWER CO.
72 FIRST AVE., PITTSBURGH 22, PA.
PHONE COURT 1-4312

Rosback[®] FOOTPOWER

PERFORATOR



A low-cost machine for the smaller plant which appreciates the many advantages of round-hole perforating yet lacks sufficient volume to justify investment in a Rosback Rotary perforator. Built in 24" size only. Write for bulletin and price. Other Rosback machines include rotary round hole and slot hole perforators, hand perforators, punching machines, gang stitching machines and the popular Auto-Stitcher.

F. P. ROSBACK COMPANY Benton Harbor, Michigan

ADVERTISERS' INDEX

Acrolite Products	131	Lawson Co.	
Amalgamated Lithographers of America	97, 98, 99, 100	Div. of Miehle-Goss-Dexter, Inc.	29
American-Marietta Co.		Ludlow Papers Inc.	111
Sinclair & Valentine Co., Div.	31, 32	Ludlow Typograph Co.	1
American Type Founders	16, 40	Mackenzie & Harris, Inc.	131
Anaconda Aluminum Co.	8, 9	Mathieson, Olin, Packaging Div.	
Anso		Ecusta Paper Products	28
Div. of General Aniline & Film Corp.	14	Mead Papers, Inc.	
Appleton Coated Paper Company	11	Sub. of Mead Corp.	36
Arbogust Company	132	Megill, Edward L., Co.	131
		Mergenthaler Linotype Co.	Inside Back Cover
Bauer Alphabets, Inc.	123	Miehle Company	
Baum, Russell E., Inc.	Inside Front Cover	Div. of Miehle-Goss-Dexter, Inc.	5, 133
Beckfield Rotary Vacuum Blower Co.	132	Miehle-Goss-Dexter, Inc.	5, 27, 29, 133
Big Joe Mfg. Co.	4	Miller Printing Machinery Co.	107
Burroughs Corp.		Minnesota Mining & Mfg. Co.	114, 115
Todd Co., Div.	132		
		National Cash Register Co.	30
Central Compounding Co.	131	National Lead Co.	119
Challenge Machinery Co.	131	National Vulcanized Fibre Co.	
Champion Paper & Fibre Co.	85, 86	Parsons Paper Div.	26
Consolidated Water Power & Paper Co.	39	New Era Mfg. Co.	
Cotton Fiber Paper Manufacturers	129	Wetter Numbering Machine Co. Div.	129
Cromwell Paper Co.	2	Northern States Envelope Co.	126
		nuArc Company, Inc.	121
Dennison Mfg. Co.	12	Nygren-Dahly Co.	128
Dexter Company			
Div. of Miehle-Goss-Dexter, Inc.	27	Oxford Paper Co.	33, 34
Didde-Glaser, Inc.	103	Oxy-Dry Sprayer Corp.	109
Dow Chemical Co.	21, 22		
Doyle, J. E., Co.	131	Paper Manufacturers Co.	6
		Parsons Paper Div.	
Eastern Fine Paper and Pulp Div.		National Vulcanized Fibre Co.	26
Standard Packaging Corp.	91, 92	Pitney-Bowes, Inc.	127
Eastman Kodak Co.	37	Printing Machinery Co.	120, 126
Economy Printers Products Co.	130		
Ecusta Paper Products		Reeves Brothers, Inc.	
Olin Mathieson Packaging Div.	28	Vulcan Rubber Prod. Div.	24
		Richards, J. A., Co.	131
Fairchild Graphic Equipment		Rosback, F. P., Co.	132
Div. of Fairchild Camera & Instrument Corp.	7	Royal Zenith Corp.	13
Finch, Pruyn & Co., Inc.	17, 18		
Fletcher Paper Co.	124	St. Regis Paper Co.	
Farm House, Inc.	130	Gummed Products Co., Div.	19, 20
Foster Mfg. Co.	130	Simonds Saw & Steel Co.	110
Fox River Paper Corp.	122	Sinclair & Valentine Co.	
		Div. of American-Marietta Co.	31, 32
Gane Bros. & Co. of New York, Inc.	38	Standard Packaging Corp.	
Gast Mfg. Corp.	128	Eastern Fine Paper and Pulp Div.	91, 92
General Aniline & Film Corp.		Standard Paper Mfg. Co.	67, 68
Anso Div.	14	Statikil	131
Gilbert Paper Co.	43, 44	Strathmore Paper Co.	117, 118
Graphic Arts Employment Service, Inc.	132		
Gummed Products Co.		Thomas Collators, Inc.	125
Div. of St. Regis Paper Co.	19, 20	Ti-Pi	131
		Tirring Printing Machinery, Inc.	95
HCM Corp.	105	Todd Co., Div.	
Hammermill Paper Co.	15	Burroughs Corp.	132
Harris-Intertype Corp.	113, Back Cover	Transkrit Corp.	130
Harris-Seybold Co.		Type & Press of Illinois, Inc.	130
Div. of Harris-Intertype Corp.	113		
Heidelberg Sales & Service	25	United States Envelope Co.	10
Interchemical Corp.	23	Vandercook & Sons, Inc.	128
Intertype Company		Vulcan Rubber Products Div.	
Div. of Harris-Intertype Corp.	Back Cover	Reeves Bros., Inc.	24
Kenro Graphics, Inc.	42	Wausau Paper Mills Co.	41
Kleen-Stik Products, Inc.	35	West Virginia Pulp & Paper Co.	
			47, 48, 49, 50
		Wetter Numbering Machine Co.	
		Div., New Era Mfg. Co.	129

THINK VERTICALLY!

AND
WATCH
THE
PROFITS
GROW!

The Miehle Vertical is a basic press for every plant—letterpress, offset or combination—large or small.

Two models to choose from.

IMPROVED V-50
Size 14 x 20. Speed 5000
Price \$7,400.00*

FACTORY REBUILT V-36
Size 13½ x 20. Speed 3600
Price \$4,200.00*

*f.o.b. Chicago. Inquire about convenient terms.



THE MIEHLE COMPANY
Division of Miehle-Goss-Dexter, Inc.
Chicago 8, Illinois



THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ **WE'VE JUST RETURNED** from a week of Printing Industry of America conventions and meetings in Washington. Our old trouble beset us again. There are just three things we can't remember: names, faces, and that third thing, whatever it was.

★ **JUST TO SHOW YOU HOW THE CANDIDATES** were swinging loose and fast with the facts during the recent campaign, we offer this tid-bit. Senator John F. Kennedy aroused the ire of the nation's producers of labels in one of his television debates with Vice-President Nixon when he said the farmers received less for the tomatoes in the can than was paid for the label.

During their annual meeting in Chicago last month the members of the Label Manufacturers Division of the Lithographers and Printers National Association got real mad about the honorable senator's statement and shot off this telegram to him:

"During your most recent televised debate with Vice-President Nixon, you stated that the farmer received less for the tomatoes in the can than was paid for the label on the can.

"The Label Manufacturers Division of the Lithographers and Printers National Association, Inc., at their annual meeting now being held in Chicago, Illinois, protest this as inaccurate.

"Facts show that the average label on a tomato can costs less than one-third of a cent and that the farmer receives approximately ten times this amount for the net contents in the can."

Maybe the senator should have been hurling those tomatoes in the direction of Castro's Cuba instead of alienating the 40-odd votes at the Label Manufacturers convention. This incident might even go down in the annals of political history as the outstanding event of the just-past campaign.

★ **AND SPEAKING OF LABELS**, have you heard the one about the soda water dispenser who was hailed into court for adulteration and was instructed to tell his customers just what he was giving them? Business picked up when he displayed a sign: "All our syrups are guaranteed to be highly adulterated."

★ **SOCIAL NOTES FROM ALL OVER**—The following item appeared in the latest issue of the Austin (Texas) Craftsmen's "Ink 'n' Paper":

"Beverly Shelby returned Sept. 21 from his convention trip to the big metropolis of Detroit, fairly broke and somewhat disgusted with the whole trip. 'If I hadn't been on the program,' says Shelby, 'I don't think I would have made the trip.'

"He said the plane flight on the Boeing 707 jet was very enjoyable, stating, 'It sure was smooth. At one time on the way back from Chicago to Dallas, the pilot announced that

they were traveling at 620 miles an hour, at 35,000 feet, and the temperature outside was 60 degrees below zero.'

"Beverly said the main difficulty with Detroit, and with those large northern and eastern cities is dirt, smog, heavy traffic, and the way everybody rushes around so. Prices were extremely high and there certainly wasn't any southern hospitality. 'When I pay a taxi driver \$10 for driving me to the airport (Willow Run),' Beverly declared, 'I expect a "thank you" at least. But I didn't get it.'

"The occasion for the trip was the annual convention of the Mail Advertising Service Association of which Shelby's company is a member. And, incidentally, Beverly was chairman of one of the panel programs Monday afternoon, Sept. 19. 'All the ladies in the audience told me how much they enjoyed the program,' he remarked happily."

★ **WE WERE IN A WASHINGTON PRINTING PLANT** last month and saw this sign over the entrance to the composing room: "The enemy would never dare to bomb this place and end all this confusion." Somebody told us the same sign appears on the Capitol building and the Pentagon, too.

★ **WE WERE SHOCKED** out of our usual complacency last month when we learned that the National Bureau of Standards had changed the length of the inch. It all started when the 11th General Conference on Weights and Measures, meeting in Paris, announced a new international standard of length—a wavelength of light—replacing the meter bar which has been the standard for over 70 years.

The meter is now 1,650,763.73 wavelengths of the orange-red line of krypton 86; the inch becomes 41,929.399 wavelengths of krypton light.

The whole mess would have been simpler if the conference had figured out a way for 72 points to *exactly* equal one inch, or a way to force photoengravers and everybody else who supplies the graphic arts industry to adopt the pica system. Or why not just throw out the entire U.S. system of measurements and adopt the metric system? Nearly every other nation of importance has done so—even Russia. If anyone knows of a way to capture a beam of krypton light and measure it, we've got a good start.

★ **BEFORE-BUYIN'—SEE-RYAN**, Chicago's genial and lovable head of E. C. Ryan and Co., suppliers to the graphic arts, passed his 75th birthday Oct. 13. His customers, friends, and employees helped him to celebrate with a big party. He founded the Ryan Co. 50 years ago, still directs its activities, is seen at every graphic arts convention. Still young in heart, he coaches "Little League" baseball teams. He's also vice-president of the George Hantscho Co., manufacturers of offset presses. Retire at 65? Not Ed Ryan.

★ **PRINTERS DON'T DRINK MORE** than other people. iT JuST \$hOWs uP MORe iN pRiNt.





LINOTYPE STYLE

This shape is made of strokes from the drawings of Fairfield Medium. Their elegance derives from the sensitive hand and eye of Rudolph Ruzicka; they lie behind the delicacy of the lines you are reading. Fairfield Medium is an original Linotype design; it is familiar because its quality and Linotype operating economy have made it an American classic. For a specimen of Fairfield Medium write to the Mergenthaler Linotype Company, 29 Ryerson St., Brooklyn 5, New York.

LOOK...
ALMOST
NINE FEET
AN HOUR!



DO YOU
HAVE
YOUR COPY OF

NEW
MEASURE
OF
PERFORMANCE
IN
THE
COMPOSING
ROOM



Open our accordion folder to its full length and you will see a photograph of an actual run-off of slugs nearly *nine feet long!*

It's proof of what an Intertype Monarch linecasting machine can do in one hour, not counting time out needed for tape changes.

Measure this output against an hour's production of your fastest machine. The difference is profit... yours every hour of every day when you convert to the Intertype Monarch—the new dimension in automated text setting.

Get a copy of "New Measure of Performance in the Composing Room" so you, too, can compare.

INTERTYPE COMPANY

A Division of Harris-Intertype Corporation

366 Furman Street, Brooklyn 1, New York

NEW YORK

CHICAGO

CLEVELAND

SAN FRANCISCO

LOS ANGELES

NEW ORLEANS

BOSTON

In Canada: Toronto Type Foundry Company Ltd., Toronto, Montreal, Winnipeg, Vancouver, Halifax

